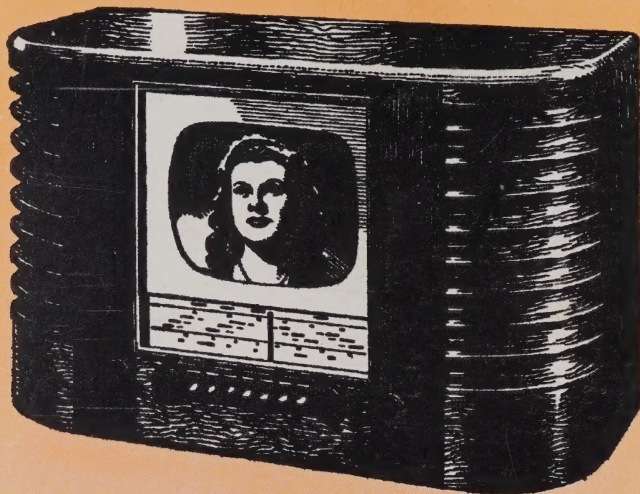


405 ALIVE

Recalling the Golden Years of Black & White Television



Summer Special

Issue 35 - Third Quarter 1997

ISSN 0969-8884

No cover price, because it's priceless

IN THE MAGAZINE WITH ABSOLUTELY NOTHING NEW IN IT...

SURVIVING 405 ALIVE: A GUIDE FOR WIVES
DEREK CHASON, THE BLINDFOLD CAMERAMAN
RESEARCHING AND WRITING A TV SHOW GUIDE
PLENTY OF 'FREE TO good HOMES' ADVERTS

... and much more

405 ALIVE

Founded 1989 by Andrew Emmerson, with title and inspiration by Bill Journeaux.

Issue 35, Third Quarter 1997

Patron: Roy Hudd

Editor: Andrew Emmerson

71 Falcutt Way, Northampton, NN2 8PH.

Tel: 01604-844130 Fax: 01604-821647.

e-mail: midshires@cix.co.uk

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LEGAL WARNING, particularly for New Readers

By reading this magazine you are entering a Temporary Autonomous Zone (TAZ), where normal values, logic and timescales do not apply. At the least you may feel unable to put the magazine down until you have read it through to the very end. While you read it, you may also feel strangely mellow and entirely unable to face doing anything else useful for 24 hours. Alternatively you may sense a sudden urge to have money extracted painlessly by one of our advertisers. Anything may happen and at the very worst you may enter a Permanent Autonomous Zone (PAZ) of your own creation.



FROM THE EDITOR ...

Many hobbies, not just ours, are rapidly taking on the air of spectator sports. You can see them on television, devour them on the Internet or even buy glossy books about them in the stores. All the same, the number of people who actually get personally involved is declining. This does not apply only to collecting hobbies or 'heavy' topics such as restoring vintage commercial vehicles; it applies also to participatory pastimes (hiking, country dancing, local politics) and to spectator sports (people prefer watching sport on telly to attending real live matches). It is even alleged that interpersonal activities of a more candid nature are now attracting more participation from voyeurs who buy video tapes or indulge in 'virtual' (if not virtuous) indulgence via the Internet.

All this is a little sad in the real sense. However 'sad' (in the pejorative sense) fooling with old television may be, it is at least harmless and may even be instructive (I think so anyway). If we are to keep 405 alive for the enjoyment and enlightenment of future generations, we have got to make a greater effort now to introduce and explain the subject to a wider audience. As all-digital television approaches, our ancient analogue technologies will look increasingly out-of-date and irrelevant, so how will we justify our interests to 'non-believers' then? It deserves some thought. What are *your* ideas? Why not share them with us and send us a letter for publication? [6]

Finally, once again I must apologise to anyone whose contribution has been held over – I'm drowning in material for the magazine. It's good and it's bad; short of making the print smaller, I just don't know the solution! Please keep on writing anyway...

The Editor

QUOTES OF THE WEEK

Nostalgia remains one of the few activities Britons can indulge in without annoying Brussels.

Denis Norden.

Digital systems operate in two ways – perfectly or not all.

Broadcast Engineering magazine, February 1997.

LETTERS, WE GET LETTERS...

Many thanks to all our letter writers, including those few who didn't make it to this page. We try and fit in as many letters as possible, occasionally editing for space or clarity.

From Simon Bryant, Farnham:

I thought readers might be interested to know of the Bakelite Museum (at the Orchard Mill Museum, off Bridge Street, Williton, Somerset). It is not directly connected to 405 matters but where would many sets be without bakelite? I recently wandered around the museum (f. o. c. as we'd donated a toaster) and whilst the place is not massive, I found all aspects fascinating. There are several TVs there and the range of bakelite items is impressive.

- ❖ The museum is open afternoons from March to October, with some mornings as well; it is best to ring on 01984-632133 to check beforehand. Williton is not far from Minehead and other attractions in the district include the West Somerset (steam) Railway and the broadcasting museum at Washford.

From Tony Bryant, abt@threewa.co.uk (by e-mail):

The first TV I ever pulled to pieces was an English Electric model 1550. I believe that the 15 stood for the tube size (a 15-inch triode, I seem to recall) and the 50 for the year of manufacture. It had a white metal front and looked like a cross between a washing machine and a television. It also had FM radio – quite surprising as nobody transmitted it at the time! – and it also contained a lot of valves of the same type, BT185. Does my memory serve me correctly, and can you turn up any details?

From Jeremy Jago, Nottingham:

This letter, from *The Guardian* of 6th February adds an interesting highlight on the BBC's use of video tape.

Letter

Peter Goddard writes: One of the most significant if little known achievements of Duncan Wood (obituary, January 14)

was that he invented - in Britain at least - videotape editing. When the BBC first purchased Ampex videotape equipment in late 1958, it was thought impossible to cut video-tape because of the cost and disruption to the tape's synch pulses. Frustrated by producing *Hancock's Half-Hour* with no possibility of retakes, Wood spent a day cutting up a tape of *On the Bright Side*, a song and sketch show, removing the songs without noticeable effect on the picture quality and using the tape to demonstrate that *Hancock's Half-Hour* could be recorded scene by scene.

Hancock forced the issue by refusing to perform in further series unless they were made in this way, and Wood used his method for the Autumn 1959 series. Bridging dialogue to cover camera movements and costume changes between scenes was no longer needed, so the pace of the series quickened - comparing better with American imports shot on film - and principals could spend longer on screen. Shows were of higher quality with more scope for close-ups and the virtual elimination of on-screen mistakes. Episodes could be recorded to suit the availability of actors and were now available for repeat showings and sale abroad. By 1961, a third of the BBC's light entertainment output was recorded in this way - and established a style for situation comedy production which has continued to the present day.

Three letters from Bob Netherway, Bristol:

1. Firstly, on this night of celebration (5th November 1996), may I say how much I am enjoying the new look version of *405 Alive*, congratulations on your new cover design. All this week the VT has been recording the Beeb's own celebrations as it enters its 61st year as a television broadcaster. I must admit I did expect the programming to be more intensive, but we live in lean times, and I dare say that if the BBC is still in existence in the year 2011 on television's 75th birthday, things will be more elaborate!

A note to all of you who are interested in the Internet. The television broadcaster BRAVO now has a web site, which has on it a section about test cards. I have as yet not accessed this site but will try soon, using the prefix <http://www.bravo.co.uk>. I have been advised that you make a link and from the list that downloads, you select 'television'. I hope this information is correct.

Well, that is it for the moment I am looking forward to the BBC's offering tomorrow night called *Watching the Box* on BBC1. The trailer for this programme has Test Card C shown back-to-front. I wonder if Keith Hamer spotted that one!

❖ Credit for that new cover design goes entirely to our publisher!
Thanks for mentioning it, it's good to know that it's appreciated.

2. May I thank AE for publishing my memories of the Col films and their scripts. I may not have got all the lines in the right order, but I am sure there are some of you who know the correct order, and the bits I missed.

Is there anyone out there who has experience of the BBC's VHF network, who can tell me the reason for a very strange pattern that was sometimes radiated before 9AM. This pattern was transmitted from North Hessary Tor for a few minutes, and consisted of a horizontal line of white diamond shapes surrounded by black outlines. It was obviously a beat pattern of some kind, but I never knew what was causing it in the transmission chain. It was not confined to one receiver, as I saw it many times on various TV sets. I cannot vouch for its appearance on any other transmitter other than North Hessary – any ideas?

3. While out on my first walk of 1997, a friend rang and we got chatting about these 200 or so digital TV channels that are to be thrust upon us in the near future. Knowing my interest in vintage television, my friend Mike suggested that at least one of these could be devoted to 405-line standard transmissions of old telerecordings from ITV and the early BBC.

What a wonderful thing it would be if there was enough interest to make this proposition a reality! The signals could be converted back to analogue by one of Mr Murdoch's digital set-top boxes which he has just ordered (one million of) and the video output could then be re-modulated onto a 45Mc/s channel and displayed on our vintage sets. Sad it is only a dream of course.

An anniversary to note is the 40th anniversary of the day that the BBC demonstrated colour television to members of the Houses of Parliament on 30th/31st January 1957. I am hoping there may be a reference to this event in *A Week To Remember* on BBC 2.

From Roger Bunney, Romsey:

Regarding the Dale Parabolic Band III aerial. The curved boom was in fact their Mk 1, a later Mk 2 was based around the corner reflector principle, both manufactured in the early 1960s. These aerials were popular in areas that suffered a weak and scattered signal from screening hills. I recall my younger days at Ventnor, IoW where St. Boniface Down (787ft asl) shields the town down to sea level from the then ch. B11 ITA Chillerton Down some four miles to the NW. Problems from wave/sea scatter and tidal variations also make this unique resort an aerial enthusiast's dream – and an aerial rigger's nightmare. Double 11s for Band III elevated up to 50 degrees, Dale Parabolics and in Band I up to double 4s on ch. B3; the ever-present ORTF Caen ch. F2

predator lurking to swamp the BBC signal at the slightest lift. The last surviving Dale Parabolic *in situ* I've seen was in 1995 on an outbuilding at Corfe, Purbeck – another heavily screened village. More of the UK's rich television history!

- ❖ Roger also sent us a superb feature on the post-war reopening of BBC television, sent to him by George Gaskin in Gibraltar. This is reproduced later in this issue.

From C. J. Guy, Hawthorn Folly, The Cul-de Sac, Stickford, Boston, Lincs. PE22 8EY (telephone 01205-480985):

A few weeks ago a young lady walked into my service workshop and asked me if I could repair a TV that she thought was "early fifties". She informed me that she had plugged it in(!!) and some "glass things" inside were glowing but there was no picture or sound. I thought as first she maybe had an old colour set and suggested she brought it in. It turned out to be a Philips 1115U, 1952 vintage according to the service data I have, and in pristine condition too. (So was the young lady, but of much later vintage I suspect).

It turned out that the set's owner is a history teacher, and his school are doing a project on 1950s technology, to culminate in an exhibition of working equipment in June this year, hence the request to "repair" the set. Apparently the school have quite a collection of fifties TV programmes on tape, and in previous years have shown them via a more modern TV.

An explanation about TV standards, and that I consider it to be sacrilege to convert a 405-line television to 625 produced the reply that the budget for this project could easily stand the prices I quoted, so the set was left in my workshop.

Well, I couldn't leave this one alone, so I set to work. A good clean out, a couple of replacement electrolytics, and a new EY51 later, I had a good bright raster. The tube looks to be original, and for its forty-odd years puts many three year old colour tubes to shame.

At this point I decided to order one of Dave Grant's standards converters. When this arrived (promptly – thanks, Dave) I soon had it assembled, and working into a dual standard TV that I have always kept.

Back to the 1115U, I had to retune this to channel 1 (it was on ch. 4). This set uses plug in coils for each channel, and not having any spares (has anybody?) I opened up the coils and rewound them for channel 1, with the help of a GDO. This done, the set produced a superb picture, and sound, with no sound in picture etc. The IF response looks just like that shown in the service sheet, and not one of those black pitch-covered condensers is showing any leakage or funny

effects. A credit to the quality of the components used by Philips in those days.

For the school exhibition, I shall be making up a tape on 405 lines of various programmes, so the set will be seen working as it should be.

From Ray Herbert, Sanderstead:

Following up the enquiry in issue 25, page 4, 'TV' was first used as an abbreviation by L. Luger at 00.01 GMT on 7th October 1927 when operating Ben Clapp's station G2KZ during the transatlantic tests of Baird's television. I have the log and the entry was

R OK PSE STAND BI FOR TV RECORD

G2KZ was transmitting to W2CVJ and the expression TV record referred to Baird's Phonovision (video recording) record of Stooky Bill made at 78rpm on 20th September 1927. No picture could be resolved on this occasion as the Phonovision record did not have any synch.

❖ Thanks for this, Ray. The delay is ours, not yours, by the way; your letter had been misfiled!

From Grant Dixon, Herefordshire:

On my homepage there is a link to Don McLean's page. He has restored a historic recording of 30-line television. With his permission I have included a moving image on my page under the HOT NEWS section. Full details are on Don's page... follow the link from the NBTVA section. I hope you enjoy it.

<http://homepages.enterprise.net/gdixon>

From Eric Hadley, Hove:

I'm a new subscriber and have found the magazine of great interest and look forward to the arrival of issue 34. I've become a fervent 405 enthusiast after a Bush TV22 came my way and I experienced the great satisfaction of getting it to work. The mag was a great source information re-where to get help and obtain such things as a modulator and 405 tapes etc.

❖ It's good to please some of the people some of the time!

From Darren Meldrum, London:

It's been brought to my attention that George Hersee has recently written to *Ariel*, the BBC staff journal regarding a *Tomorrow's World* programme about left handed people. He wanted to refute the widely reported "fact" that Carole Hersee was left handed. He writes:

"I was surprised that Tomorrows World (BBC1, March 21) contained an item about left handed people which perpetuated that old chestnut that the girl in Test Card F was really left-handed and the image was reversed to correct it.

This arose because, in a conversation some years ago, I mentioned that the final image had been reversed. Actually this had been done to correct an earlier unintentional reversal (there was no computer imaging in those days).

However, from such remarks myths soon start. Carole has never been left handed.

Your video interview with George includes him saying that the image was reversed at the last moment because someone spotted that Carole was holding the chalk in her left hand. I suppose that could be mis-interpreted (I certainly did), but I wondered whether you remember anything else from your dealings with George?

He also states:

When I produced 'F' it was expected that it would have a life of a few months to cover the start of colour. This was only slightly longer than its predecessors: D which was used for two weeks and E which lasted one day. So to find F still in use 30 years later (being first used in June 1967) makes me glad that one item of work which I did has been found useful for so long.

Although the one day for Test Card E is commonly reported, Keith Hamer claims that it lasted one month. However I am confused about his claim that Test Card D only lasted two weeks. I was led to believe that it was used by both the BBC and ITA between 1964 and 1967 on 405-line transmissions, I wondered whether people had anything to corroborate either version of events? And is it possible that old age is affecting George's memory?

- ❖ Any ideas anyone? I myself have no definite ideas on the subject but if there is anyone left in the world who doesn't have a VHS copy of the 45-minute interview with George 'Test Card Maestro' Hersee, they can have one by sending £9.99 to me at the editorial address.
AE

From Gary Platten, Callerton House, Callerton Place, Craghead, County Durham, DH9 6EJ (01207-281427):

Can anyone help? I have Bush TUG26 16" console TV set, my problem is that the picture tube has failed. The type of the tube is a Mullard MW41/1, a flat round-face metal cone type. An equivalent to the MW41/1 is the English Electric T901. Further technical details are:

magnetic deflection and focusing, 70-degree deflection angle, 6.3volt heater @ 0.3 amp and a B12A base. I am also on the look-out for certain dual-standard Philips TV set; it is one of the Style 70 series introduced into the market place in 1965. The particular model I'm looking for is the one with the clock and timer.

From Alan Hitchen, Runcorn:

First of all may I say that I like the new look of the magazine – the contents in general are excellent, though I'm not so sure about some of the American items sourced via the Internet. I'm glad that my mention of Public Information films in issue 30 sparked a few memories. A couple more have sprung to mind.

"Polish a floor and put a rug on it, and you might as well set a mantrap." This trap catches out the father returning home with his wife and new child. "And to think that he's just come from the hospital."

And can you remember the burst pipe family? As the water from the burst cascades into father's soup, he quickly organises his family to deal with the disaster. Praised by the voice-over for their prompt action, the whole family beams with pride, until told it was a pity that they had allowed the pipe to burst because they had not insulated it as they should have done.

Another type of filler item I can recall is a popular song performed by animated bendy toys. A clip of the Banana Boat Song (*Day-Oh!*) was shown in Paul Merton's *Life of Comedy* (May 1995). Bernard Cribbins' *Right Said Fred* and *Hole in the Road* were done this way, and maybe his *Gossip Calypso* as well. I'm sure there were other songs in a similar vein, like *Mole in the Hole*.

Regarding Laurie Johnson's *Sucu Sucu* (composed by Tarateno Rojas) as mentioned in issues 26 and 27, I have recently acquired the original single, Pye 7N 15383 (September 1961). This clearly states it is the theme from the A-R TV series *Top Secret*. As a bonus, the B side is the Laurie Johnson-composed theme tune for another A-R series, *Echo Four Two*. This short-lived spin-off from *No Hiding Place* uncovered the crime-busting exploits of London's E Division Q-car squad.

I have also found an interesting theme song on the B side of Vince Hill's *Roses of Picardy*, Columbia DB8185 (May 1967). The song is *Mickey Dunne*, composed by Max Harris and Myles Rudge for the BBC TV series of the same name. I've never heard of this one but the lyrics suggest it's a jack-the-lad sort of comedy. Does anyone know more about it?

From David Boynes, Winlaton:

Readers of *405 Alive* will be familiar with the EF50 valve; the valve was employed in many post-war television receivers, such as the Pye B16T and the LV30. In fact the first application of the EF50 valve was in the Pye 915 TV chassis in 1939. This chassis was employed in models 9C and 12C, and these receivers were displayed at the 1939 Radio Show. It is unlikely that any of these sets ever were delivered to dealers showrooms and even more unlikely that any exist today.

Returning to the EF50 valve, the most familiar form of the valve is an all-glass construction encapsulated in a metal screening can and a nine-pin base, designated as the B9G base.

The purpose of this letter is to establish whether the EF50 in its earliest pre-war form employed a metalised coating instead of the metal screening can and nine inwardly-hooked pins. In 1938 Mullard introduced the EE50 valve; the EE50 was constructed by the then brand-new all-glass technique. This valve was a special high-gain signal amplifier employing the secondary emission principle. It was designed as a replacement for the earlier TSE4 valve. The EE50 did appear with the metalised coating and had the curious hooked pins.

Both valves were developed in Eindhoven by Philips and marketed in the UK under the Mullard brand. I am led to believe that these early all-glass valves were designed to be inserted into their sockets and then rotated a few degrees to lock them in place.

Can any readers confirm that the EF50 in its earliest pre-war form described in this letter did exist?

From David Boynes (again!):

In issue 32 I informed readers that the Murphy A58V currently under restoration was producing only a dull horizontal line on the screen.

The state of play has changed considerably. All the main units have been made serviceable. The television chassis required surprisingly little attention; the scanning coils were the principal culprit for the lack of vertical deflection. It was possible to repair them, thus avoiding the task of a total rewind. The power supply unit required no attention and the only item which will need replacement will be the interconnecting leads between the PSU and the television chassis.

The A58V incorporates a three waveband radio, this being a modified A46 chassis. As the television receiver sound employs the radio output stage, an additional switch was fitted to the radio as part of the factory modification of the A46 chassis. The two-way switch selects the audio source, and on 'television' switches off the radio local oscillator and the dial lamps. It was here that I had problems. A replacement switch had been fitted by a repairer at some time in the distant past and it was this component that had failed. The TV/Radio

switch has been repaired using a replacement wafer, whereas the TV mains switch is a separate item sharing the same shaft.

It has been the radio chassis that has required the most attention so far but it now works well, the short wave performance being particularly good.

The restoration of the set is certainly no way complete and many components of the late 1930s style must be found to replace the more recently fitted items. The cabinet also needs a great deal of attention but the prospects look good. So far I have removed the upper front panel of the cabinet. This was covered with leather, which had decomposed. I will make a frame to stretch a new piece before gluing it onto the panel. Like the upper panel, the cloth-covered loudspeaker baffle board extends the full width of the cabinet. As far as the cabinet itself is concerned, I have removed the original lacquer with the intention of spraying the new finish rather than French polish it.

From Dicky Howett, Chelmsford:

Regarding Wilfred Pafford's amusing and enlightening account of wartime Alexandra Palace. In issue 34 of *405 Alive*, he recalls the time in 1945 when certain VIPs were treated to a 'closed circuit' television demonstration of the Windmill Girls in Studio A at Alexandra Palace. This event appears to have been filmed by Pathé News and the footage is doubtless familiar to *405 Alive* readers. However, it's significant that no actual monitor shots were shown on Pathé's film and here lies the problem. Was Studio A actually 'fired up' and were the cameras working? It must be remembered that all the AP studio kit had been mothballed for at least six years and all the electric components would have had to have been tested, overhauled or replaced before any 'switch on' could have safely taken place.

This problem was exemplified by Edward Pawley in his official book, **BBC Engineering 1922-1972**. To quote, "...The two studios had not been tested for years.....The studio equipment was in a sorry state. Nearly all the electrolytic capacitors had to be replaced, as well as many resistors which were wire-wound, non-inductive, close-tolerance types. Nevertheless, trade test transmissions with electrically-generated patterns (bars) and 400Hz test tone were started on February 1946 and the studio equipment gradually became available for testing in March and April..."

As Mr Pawley states, the studio *gradually became available*, which infers that nothing was capable of operation until least the early part of 1946. So how was it feasible that there was an all-dancing 'closed circuit' television show in mid 1945? Was it sheer luck that all the cameras and control apparatus worked when these VIPs walked in? It makes a jolly good story (recalled also by the producer Cecil Madden) but is it accurate? From the look of the Pathé news film, it appears that

it was all only a demonstration of a 'television show', mounted with the cameras 'pretending' to function. If, indeed, the studio equipment *was* working, it must have been a sheer miracle as well as a tribute to the robustness of British components and lighting speed of British television service engineers!

- ❖ Trivia addicts (like me!) will note that the test tone was 400Hz and a recently published book on the history of the GEC research laboratories confirms that this was also the frequency used before the war. [AE]

More from Dicky, this time first published in the BBC staff newspaper, *Ariel*

Here's looking at who?

In the Diary article by Dallas Bower (*Ariel*, October 29) about the start of the television service, he made reference to the opening song, *Here's Looking at You*, sung by Adele Dixon. I've heard an audio cut of this sequence and the announcement is: 'Now you're going to see and hear someone you know well, Miss Helen McKay'. So who did sing the song?

Paul Deacon, Music Library

Paul Deacon's letter (*Ariel*, November 12) expresses confusion over who sang the BBC Television song *Here's Looking at You*. Was it Helen McKay or Adele Dixon? A sound recording he heard is ambiguous. Of course the song mentioned was sung by Helen McKay during the Radiolympia broadcasts of August 1936. Adele Dixon later opened BBC Television with the familiar 'Magic Rays of Light' song, correctly entitled *Television*.

The scene of Miss Dixon that is constantly re-run is from a pre-filmed sequence and not the actual live performance. This must be stressed constantly, especially to enthusiastic modern programme makers. It's all very easy to twiddle with the footage; make the pictures fit the script. A recent blatant example was from *People's Century - Picture Power* which lived up to its title by inserting a scene from a 1953 telerecording and pretending it was Studio A in 1946! Naughty.

Modern producers are not alone. Richard Cawston's award-winning documentary of 1959, *This is the BBC* merrily depicted Riverside One as BBC TV Studios Lime Grove. Check out the footage if you don't believe me. So programme-makers, what's your excuse this tune?

Dicky Howett, Alexandra Palace Television Trustee

From Stephen Hall, London Colney (01727-826373):

I am just wondering if anyone out there can recall the old black-and-white ITV schools interlude which was shown just before the clock in the 1960s. I vaguely recall it looked a little like a test card. I can still remember what the colour version introduced in 1969 looked like but the monochrome version is just a faint childhood memory. If anyone has a photograph I would like to hear from them.

From George Windsor (by e-mail):

I was watching some old 'lost' *Steptoe & Son* episodes recently and one in particular was rather poor. This was 'My old man's a Tory' which I think was transmitted around 1962 (I recorded it in April 1995). The line structure has a rather curious aliasing effect running slowly upward. Also the line scan is cramped at the centre and the frame scan seems rather strange as well. I have not seen this on any of the other episodes and have assumed that the recorder was at fault. Was it a skip field recorder? It looks as though someone has done some magic in restoring it to viewable condition and we must be grateful for the saving of these episodes. Do you have any information on how these episodes came about and what the BBC involvement was?

- ❖ Answering your questions, yes, these tapes were made with the Sony CV-2000 machine, which recorded only one field in two.
- ❖ The tapes were saved without any long-term view towards preservation by one of the Galton & Simpson duo; they came to light a few years ago and had been completely forgotten about until then.
- ❖ BBC involvement was minimal. They had ditched their own recordings. These CV-2000 tapes were restored and copied by the National Film & TV Archive at Berkhamsted by one of our subscribers, Pat Hildred, using initially one of my machines. The results were handed over to the BBC.

From Mark Jurkiewicz, Stafford:

In response to the article on the Meadow Dale band III aerial (page 42, issue 33) and the editor's question, have any survived, the answer is a categoric yes and in very good fettle too!

It resides atop a building in the Low Town in Bridgnorth, Shropshire, and seems to be aligned on the old Lichfield transmitter. This surely must have been one of the very last to have been erected as it really is in good condition, with very little discoloration evident despite being located close to a chimney. The quality of construction is excellent and it is obvious they were built to last (budding aerial historians may wish to consider planning a pilgrimage before it disappears).

Another aerial of note is located two streets away and though of unknown origin, is a very interesting and, I believe, rare specimen. It appears to be a combination band I, II and III array, and is aligned on a compromise between Lichfield for band III transmissions and Sutton Coldfield for bands I and II programmes. I believe that the reason for the type's existence was to cater for the early 1960s fad of combining a VHF radio with a television receiver in some early forms of home entertainment systems. This particular example is suffering from advanced decay and its life atop the roof will probably be determined by the weather or that of its less glamorous UHF stablemates.

I think I remember seeing a herringbone array while in Stoke on Trent last year but can't remember exactly where, or I would go and obtain a photograph. Can anyone point me in the right direction?

- ❖ Glad to see someone has his eyes peeled, Mark! Now see if anyone can locate one of those 'fishbone' yagis... (I saw some in Shrewsbury and Hereford some years back, among high-class residential areas along main roads)

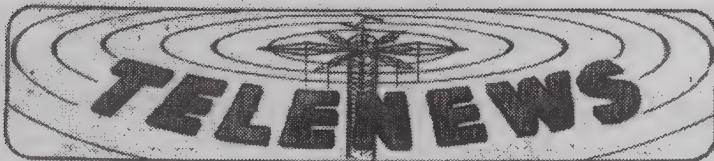


At last! Possibly the last Dale parabolic antenna in captivity, spotted by Mark Jurkiewicz in Low Town, Bridgnorth.



A cross-polarised tri-bander discovered by Mark. Single vertical dipole for Band I, four horizontal elements for Band II and six verticals for Band III.

Finally **Philip Howard** of Bournemouth sends an interesting cutting from the magazine *The Philatelic Exporter* (March 1997) regarding the ultra-violet bulbs in devices that stamp collectors use to check the fluorescent phosphor dots and stripes on some stamps. A batch of these was withdrawn from sale because they were interfering with long-wave Radio 4 signals (probably the oscillators used to develop the special high voltage, I suspect). Philip wonders if these lamps would affect 405-line transmissions, and the answer is probably not. There are some other household devices which can play havoc with radio and television reception, though; dimmer switches for room lighting are regular culprits and so are central heating boiler thermostats whose suppressers have died of old age.



Alexandra Palace Mast

After the MARCONI ARCHIVES appeal, which succeeded in saving what is possibly the most important collection of wireless heritage in the world from being sold and dispersed by auction, now we have another threat to the world's broadcasting heritage.

This time it's the Antenna mast used on top of the Alexandra Palace in London to broadcast the first TV transmissions in 1936 with the Baird and Marconi systems.

The BBC says that it needs to cut it down six metres to accommodate a digital broadcasting (DAB system) antenna. This may not sound a lot but then what would happen if somebody wanted to cut down six metres from Nelson's column? You might not notice it but its authenticity would be gone.

This planning application, which has been backed by the BBC with a tenacity worth a better cause, has now been suspended awaiting a decision by the English Heritage who finally declared, Alexandra Palace including the mast, as a listed building. However the fate of the application is still in doubt as the building has now passed hands and a fresh request has been lodged by the new owner.

If you think that the sawing off of an important piece of history like this mast is wrong and you would like to know more about the subject you might like to write to the leader of the conservation battle, Jacob O'Callaghan at joc@cix.compulink.co.uk to see what it can be done to stop this further tentative to damage the broadcasting heritage of this country.

Enrico Tedeschi

Baird colour TV in 1938

An excellent article on this subject, illustrated with rare photographs, has been written by Ray Herbert and appears in the July issue of *Electronics & Wireless World*. Recommended reading!

Baird lecture

Ralph Barrett will be giving a talk **Baird – The Man and his Television** at the White Rock Pavilion in Hastings on 15th October, starting at 19.30. This is 70 years after J.L. Baird's lecture at the Science Exhibition, held in the same building.

Manfred von Ardenne 1907-1997

The German television pioneer, Manfred von Ardenne, died on 26th May at the age of 90. The *von* in his name was not assumed; his father was a real baron. Von Ardenne claimed to be the first to display a television picture on a

CRT screen and the first to demonstrate all-electronic television; the picture source was a CRT scanning a transparency on the flying spot principle.

NBTV Newsletter, vol. 22 no. 4

Flipper Dies

The last in a line of seven dolphins that starred in the television series *Flipper* has died at the age of 40, according to the Miami Seaquarium. 'Bebe', a female bottlenose dolphin, starred in the Miami-based series from 1964 to 1967. The series is still being screened across America and throughout the world.

Waveguide, 5th May 1997

New BBC Visual Identity

The BBC has today announced details of its new logotype to be introduced later this year. The diagonal letters in the current logo will be straightened up and given a smaller, rounder look, and the coloured bars beneath them will be removed. It is all part of a plan to save money and create a single world-wide corporate identity which will work with any medium, such as print, television and the Internet.

The introduction of the new logo will cost the Corporation £1.7 million a year for three years. It will make its on-screen debut in October. Individual brands, such as Radio 4, BBC 1 and the local radio stations will all use the same standard logo which will be accompanied by a colour change or image to reflect their individual 'personalities', according to consultant designer Martin Lambie-Nairn

Waveguide, 13th May 1997.

Get a licence – or else!

"A museum with 20 antique television sets that do not work has been sent a television licence reminder. The sets at the National Wireless Museum at Ryde, Isle of Wight, are 405-line models so cannot receive today's broadcasts. A spokesman for the TV Licensing Authority said the museum would have been sent a circular as part of a drive targeting businesses in the South of England."

Waveguide, 15th May 1997.

'Mr Veroboard' dies

Geoffrey Verdon-Roe, founder of the company that is now Vero Electronics, has died aged 78. The son of Sir Alliot Verdon-Roe, the first Englishman to fly and founder of Saunders Roe and Avro, Geoffrey Verdon-Roe left the family business in 1955 to buy Weir Precision Engineering, which he renamed Vero Precision Engineering. The company made its breakthrough in circuit board technology in 1961, and was renamed Vero Electronics.

Electronics Times, 1st May 1997.

Ally Pally project hits new crisis

Developers brought in to rebuild crisis-ridden Alexandra Palace, the famous exhibition centre in north London, have dramatically scaled down their level of commitment, leaving the London Borough of Haringey with a potential £65m debt. The Palace – the birthplace of television in 1937 – was to be

transformed into a glamorous £100-million leisure and conference facility but Parlison Properties, the company behind the scheme, has told the council that it does not want to pay the original price of £13m.

It is understood to have offered just £5m, not enough to keep the Alexandra Palace Trust, which is responsible for the operating costs of the facility, solvent. The trust was created after Haringey ran up debts of £65m trying to rebuild the Palace after a huge fire devastated it in 1980. Haringey retained responsibility for the capital debt whilst handing the revenue management to the Alexander Palace Trust.

Lucy Craig, a Haringey councillor and trust member said: "The Palace is too big for any local council to handle and the original decision to take it over from the Greater London Council has proved a mistake. Haringey and the trust are the targets of local protesters who allege mismanagement and incompetence. They have called in the district auditor.

Sunday Business, 18th May 1997.

Kaleidoscope: The Main Event

A reminder that this festival of retro-TV takes place on Saturday 2nd August from 10.30 to 22.00. Venue is Stourbridge Town Hall, a little west of Birmingham and as well as static displays and society stands, there will be three separate viewing areas with continuous screenings of old programmes (childrens' programmes too!).

Quoting from their flyer: "*The Main Event* continues to innovate through diversity in 1997. Nowhere is this more apparent than in the Main Hall which offers a comprehensive slice of television history. Our guest line-up will be supported by screenings of *The XYY Man* and *Survivors*. Other drama classics include *The Sweeney* (an episode un-transmitted by UK Gold), *The Corridor People*, *Z Cars* (1965 police action) and international arms-dealing with *Hine*. Sid James and Victor Spinetti are joined by Fred Trueman and John Inman in *Two In Clover*. Other comedy highlights include a missing edition of *Till Death Us Do Part* – "Alf's Dilemma" – unseen since 1966, Frankie Howerd in a long-forgotten Australian spin-off from *Up Pompeii* entitled *Up The Convicts* (he also appears on *Afternoon Plus* with Kenny Everett elsewhere in our line-up); Keith Chegwin makes his first appearance in *The Wackers* and the Steptoes go to a Royal Variety Performance. *Kaleidoscope* are fortunate to have finally secured access to the Jack Hylton collection and the 1956 *Tony Hancock Show* will be represented by two episodes. Re-live the music of 1970 with *Top Of The Pops* featuring Pan's People, Jethro Tull, Edison Lighthouse and Jonathan King."

For further information please send a stamped addressed envelope to Kaleidoscope, 93 Old Park Road, DUDLEY, DY1 3NE.

e-mail: kaleidos@petford.demon.co.uk

Web site: <http://www.petford.demon.co.uk/kaleidoscope.html>

End of an era

Radio Shack (Tandy) in the USA announces they have stopped offering their lifetime tube replacement guarantee – only because some of them could not be replaced now at any price!

Exhibition in Ostend

Our Belgian partner, Rudi Sillen, hopes you can visit a major exhibition depicting the historical development of radio and television, running from 1st June until 28th September. Entitled *De Magie van Radio en TV (The Magic of Radio and TV)*, it is being held in the Venetiaanse Ganderijen, at the junction of Zeedijk and Parijsstraat streets. It is open daily from 10.00-12.30 and 14.00-19.00, with an extension to 21.00 on Friday evenings. Entry charge is 100 francs, with reductions for children and other concessions. The nearest landmark is the swimming pool (tram stop and car park). Rudi has collaborated in the presentation of this exhibition, which looks to be well worth a visit.

Film and television heritage wins heritage money

The British Film Institute's (BFI) exemplary work over the past 60 years to save priceless film and television for the nation received a welcome boost earlier this year with the award of the first phase of a Heritage Lottery Fund grant of almost £14 million.

The Heritage Lottery Fund (HLF) has announced its intention to give the BFI's National Film and Television Archive (NFTVA) some £13,875 million, enabling the BFI to catalogue, inspect and conserve the backlog of film and television materials. The HLF has also given the BFI a commitment to consider the long-term storage requirements of the Archive at a later date. This should ensure that the storage and technical facilities at the Archive's Conservation Centre in Berkhamsted – funded to date by J. Paul Getty – are completed by the end of the century. Since it was established in 1935, the BFI's NFTVA has built up a unique collection of more than 300,000 feature and short films, documentaries, newsreels, amateur films and videos, dating from 1894 to the present day.

The BFI currently preserves nearly three million feet of endangered film each year, and a considerable backlog had developed, as acquisition of nitrate film, safety film and television had outstripped cataloguing and inspection resources.

The cash injection from the Lottery will not only enable the NFTVA to employ additional temporary staff to clear the backlog, but the £13,875 million will also allow for the provision of extra work space at Berkhamsted, and for much-needed additional storage space at the Archive's nitrate film store in Warwickshire.

The Director of the BFI, Wilf Stevenson, said: "When the examination, cataloguing and preservation of the backlog is complete, the BFI will be in a much stronger position to reap the benefits of the digital age. Under our BFI 2000 plans, one of our key ambitions is to provide nation-wide access to one of the largest and most important collections of film and television in the world. We are well on the way to achieving this now."

Three more names

You might like to have your attention drawn to three worthy organisations, which like us, cater for 'serious' enthusiasts (without being too earnest of course!) ...

FESTIVAL OF BRITAIN SOCIETY, 23 Langton Avenue, East Ham, London, E6 4AN. Aims to bring together all people interested in the exhibition and the events of 1951.

LAUGH Magazine, 52 Pembury Avenue, Worcester Park, KT4 8BT. In-depth information for people who enjoy TV and radio humour, current and vintage.

VINTAGE RADIO PROGRAMME COLLECTORS CIRCLE, Roger Bickerton, 3 Park Edge, Harrogate, Yorks., HG2 8JU (01423-887452). Caters for collectors of spoken word and other radio broadcasts.

History of (American) Color TV

You are invited to the "History of Color Television" web site. Topics include the development of NTSC color television, initial colorcasts, development of studio camera equipment, early experimental and prototype color receivers, and an extensive bibliography. I would appreciate your comments! It is located at "www.novia.net/~ereitan".

Ed Reitan (UCLA Film & TV Archives)

Ph: 818-902-2075 Fax: 818-901-2536

Email: ereitan@novia.net (Ed Reitan)

ITT Gilfillan

7821 Orion Ave.

Van Nuys, California 91409

- ❖ Mr Reitan has done a masterly job here, although he completely ignores 'prior art' by Baird and indeed any developments outside the USA. We are helping him with material to correct this!

Vintage Amos 'n' Andy TV series might return as a feature film

Amos 'n' Andy may join other vintage television series that have made the leap to the big screen. Director Robert Altman and entertainer Harry Belafonte are developing a feature film paying tribute to both the radio and television versions of *Amos 'n' Andy* and examining the tradition of white comedians in blackface.

"Our idea right now is to make something like the Broadway show of *Bring in Da Noise, Bring in Da Funk*, said Altman, referring to the musical that incorporates tap dancing in its examination of African American [sic] culture.

"Only instead of tap dancing, we're going to do it with comedy," Altman said. "It would not be a linear biographical [sic] piece. We're using comedy as a metaphor for showing the development of racism in this country. People are afraid to touch the subject."

He said the film also would look at the history of black comedians going back to Flournoy Miller and Aubrey Lyles of the 1920s, regarded as the predecessors of *Amos 'n' Andy*.

[*Los Angeles Times*, reprinted in *The Detroit News*, 5th July 1997]

- ❖ *Amos and Andy* was screened as an American import during the 1950s on BBC television; it started as a radio series using white Americans pretending to be 'crazy coons' but genuine blacks were employed for the television spin-off. Not considered politically correct now, the programme

was in fact highly amusing and was enjoyed as much by blacks as by other colours.

British Association lecture

On Sunday 7th September in Leeds, where the British Association for the Advancement of Science holds its annual meeting at the University, the opening lecture will be provided by the Narrowband Television Association. It is called 'Television – the John Logie Baird Dimension' and will be given by Doug Pitt with additional demonstrations by Peter Smith G4JNU.

The media always gives the annual BAAS event a great deal of publicity, so if the NBTVA lecture is well received, it may bring some very welcome publicity for interest in these affairs. (See also *Market Place* at the rear of this magazine for an announcement in connection with this event.)

New BBC Visitor Centre

"The BBC is planning to open a visitor centre (BBC Experience) at the central London headquarters of the domestic BBC radio service, Broadcasting House in Portland Place, at the end of October/beginning of November, but the exact date has not yet been established. It will, however, occur during the week-long celebrations to mark the 75th anniversary of the BBC (as yet it has not been decided whether the 75 years will date from the day permission to broadcast was granted, or from the experimental transmissions or first actual broadcast).

"The Centre will be open seven days a week, except for Christmas Day. Ninety-minute guided tours in groups of 25-30 people will depart from the reception area every 10 minutes. The tour will consist of about 40 minutes with a guide who will outline the history and workings of the BBC, followed by 30 minutes in an 'interactive' area where visitors can experience studio operations, reading the news, etc. There will be a charge of about £5.75 (as we are not permitted to use UK licence fee funds for this purpose). A cafe and a shop offering a complete range of BBC goods (videos, audios, books, t-shirts, other memorabilia, and items produced specially for the Centre) will be situated at the exit, although this will also have separate access from the street."

New books

If you have been following the saga of Paff's exploits at Alexandra Palace during WWII, you will be pleased to know a full-length book has just been published. Entitled **RAF Beam Benders**, it runs to 192 pages and costs £14.95 post-paid from Midland Counties Publications, Unit 3, Maizefield, Hinckley, LE10 1YF. Other opinions are favourable and we hope to include our own review in the next issue. That same last comment applies also to the monumental bibliography of television history compiled by the late George Shiers. It is such an amazing book that a rushed review will not do. If you cannot wait, call Len Kelly on 01884-256170 and order a copy now. He has a few copies with extremely minor defects to the front cover and he is selling these at a discount.

News from Chester

You may be unaware that Steve Harris of *On The Air* now publishes an excellent monthly magalogue, combining pictures and descriptions of new (well, old) products for sale and some interesting short articles. It costs 50p to callers and a subscription scheme will be available soon. His shop and museum are now on the Web at <http://web.ukonline.co.uk/p.foden/OnTheAir.htm>

Tasty tellies for sale at the moment include a rare 1949 British Philco console radio/TV combination (illustrated in the MB-L book **Tv Is King**) at £95 and a snip of a Marconiphone 12-inch table set from circa 1952 (£50). Truly new are a range of 'radio' coffee mugs at £3.95; the two designs feature colour pictures of an Ekco SH25 and a Philco 444 People's Set. The shop and museum are open from 10.00-17.00 Monday to Friday and 11.00-16.30 Sundays (closed Sundays and Mondays from Christmas to Easter). The address is 42 Bridge Street Row, Chester, CH1 1NN (telephone/fax 01244-348468).

Steve Harris is waiting to welcome you to *On The Air* in Chester this summer. It makes a great day out (and there are other attractions in Chester too!)



VIDEO and CD NEWS

Video tapes mentioned here (unless otherwise stated) are in VHS format and are standard-price, costing around the £11.99 to £12.99 mark; prices vary from store to store)

CHARLEY SAYS.... CLASSIC PUBLIC INFORMATION FILMS.

MPI Video 5 024165 562741. Black and white, colour, 58 minutes.

Public information films (also known as PSAs or public service announcements) were as much a part of 1970s culture as tank tops, platform soles and the Bay City Rollers. Now you can relive this age of bad taste and dodgy hairdos with this collection of the most memorable animated public information films produced by the government's Central Office of Information.

All the classic characters are here: Charley the safety-conscious ginger moggy, Jo and Petunia the environmentally-unfriendly picnickers and of course, Tufty with the answer to the question: "Why did the squirrel cross the road?".

This is a most praiseworthy compilation and a companion volume two is promised if sales of this first volume meet the issuer's expectations. It may not be on show in all shops (is this the understatement of the week?) but you should persevere and ask your favourite store to order a copy for you. Failing this, you could send a SAE to P.O. Box 5001, Sutton Coldfield, B75 5JL to find out about volume 2's release schedule and the T-shirts, mugs and other memorabilia available.

Most of the films included are in colour and span the period 1968-1983. There is one black and white road safety cartoon from 1959 by the then very popular Halas and Batchelor. Notable also are two announcements never transmitted from the 'Protect and Survive' series. Narrated by the unmistakable Patrick Allen, these spots would have been shown in the event of the outbreak of nuclear war. Chilling stuff.

Another Hancock

The BBC has released another *Hancock's Half Hour* video tape, catalogue no. BBCV 6234, at £10.99. Running Time is 89 minutes approximately.

According to the BBC press release, a further three hilarious *Hancock's Half Hour* episodes have been re-released as part of the celebrations marking the 40th anniversary of the original TV transmission of this classic comedy - *The Emigrant*, *The Big Night* and *The Poison Pen Letters* (transmitted 18/3/60, 6/11/59 and 6/5/60 respectively).

With the simple but memorable introduction "BBC Television presents Tony Hancock in.. H-H-Hancock's Half Hour!", British audiences were acquainted with Anthony Aloysius Hancock of 23 Railway Cuttings, East Chead. That was in 1956... and the series ran and ran until 1963 when TONY HANCOCK moved from television to film.

Hancock's Half Hour extended the boundaries of comedy writing, with RAY GALTON and ALAN SIMPSON creating an almost flawless character for Hancock – pompous, petty and argumentative, yet at the same time beautifully sympathetic. The character seemed to hit a chord with the British public and will remain funny as long as there is a viewing audience who can recognise genius. This video tape was originally released in October 1987.

Journey into Melody

It is confirmed that this CD has been deleted, although stocks are still held by several distributors and your editor has seen it on sale in local shops. Tony Clayden advises that it will be 're-packaged' and re-issued in a few months' time.

More Test Card music

Chandos Records have gone to town with a second CD... and a T-shirt for those who feel like displaying Test Card F on their bodies!

TEST CARD CLASSICS Volume 2: Big Band Width.

The thirty tracks included are: *Fings Ain't What They Used To Be; Smiling Fortune; The Story of My Love; Lucky Bounce; Here in a Smoky Room; Waltz Express; High Ball; Slinky; Hallelujah, Honey; Carry Me Back to Old Virginny; Soho Swing; Beat-In; Daisy; Alamo; Walking on the Shore; Small Town; Hello Lissy; Take Off; Craig Hill Surprise; Meet Me on the Bridge; Post Haste; Happy Walk; Swinging Affair; Charleston-Time; Jeff's Special; Apron Strings; Indian Boots; Scotch Broth; Tele-Vision and Concerto Grosso '67.*

"Good news for all those thousands of thirty-somethings who once sat glued to their childhood TV screens vainly waiting for that girl in red to win her game of noughts and crosses against that vacant-looking clown in green." *The Independent*. Available on CD (FBCD 2001) at £13.99 and Cassette (FBMC 2001) at £7.95.

TEST CARD CLASSICS T-SHIRT

This limited edition Test Card Classics T-shirt is now available at £9.99 through Chandos Direct. The white T-shirt features the test card in full colour. Large size only currently available.

Still available is:

TEST CARD CLASSICS – The Girl, the Doll, the Music

"My word, we knew what entertainment was in those days" *The Times*

"Addictive classics." *The Independent*

Available on CD (FBCD 2000) at £13.99 and Cassette (FBMC 2000) at £7.95

Postage and packing is free for UK orders. Please add a further £1.50 per order for all non-UK orders. Order from: Chandos Direct, Chandos Records Limited, Chandos House, Commerce Way, Colchester, Essex CO2 8HQ or telephone the hotline on 01206-225225. The CDs can be found in some record shops, the cassettes in a very few, but T-shirts must be ordered direct.

And yet more!

Yet another CD of test card music, this time issued by the mood music publisher, Apollo Sound, which has produced music for the radio, television and film industries for many years. Apollo Sound CD (ASCD 206) contains 20 tracks, all from digitally re-mastered recordings.

Titles are: *Flying over San Jose, The Girl I Love, Now Or Never, Pondering, Look Out, Up And Up, Tropicana, Canzona D' Amore, My Fate And You, The Lights of Hong Kong, When You Smile, Better Luck Next Time, Janice In Wonderland, So Lovingly, Enjoy Yourself, My Dear Cousin Julia, Danger and There Will Be Yet Another Day*. Running time: 63 minutes, 11 seconds.

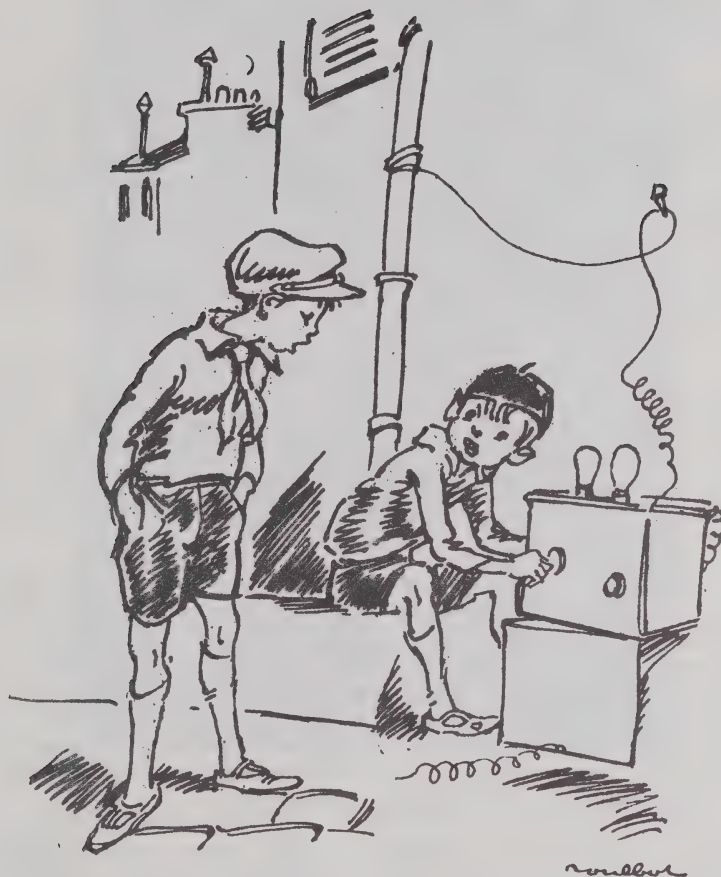
Apparently this CD will not be available in high street records stores but it is available by post from HS Publications, 7 Epping Close, Derby DE22 4HR. The price is £15.75, including UK postage and packing. Please make cheques/postal orders, etc. payable to 'HS Publications'. The test card music albums issued by Chandos are also available from HS Publications. CD price is £15.95, audio cassette £9.99, including UK P&P.

Finally, to close this section, here is the information you have all been waiting for on how the test card music was played out. First revealed in the *Daily Mirror* on Saturday 12th July, the cutting was sent in kindly by Alan Keeling.

BUY-GONES

AS A kid I used to dream about landing the best job in television – the director of the Test Card music. The grimly functional BBC Test Card C came before the one we all know (the girl and the balloons) and, before the advent of morning programming, it was usually broadcast for a few hours each day. Knowing nothing about the wonders of tape recording, I assumed there must be a director to cue the orchestra each morning, snooze until mid-afternoon (while the band played sleep-inducing melodies such as *Holiday For Strings*), then shout "cut, that's a wrap," and go home. A cushy job. But, as I later discovered, there was no orchestra, just a pile of records and a piece of cardboard stuck on an easel with a lone camera pointing at it. But, Test Card C did have one moment of glory when, one afternoon in 1966, it appeared on BBC1 and got more viewers than *Election Special* on BBC2. Its finest hour.

The writer was, of course, Victor Lewis-Smith. Watch out for his new series, *Television Offal*, containing stomach-turning 'bits' from old television, on Channel Four.



Oh, you're wasting your time with wireless – the thing now is television!

Period cartoon from the Annuaire de la Radio 1933/34, kindly supplied by Jacques Poinssignon.

Behind The Cameras No.4

Continuing his series about aspects of 'Golden Age' television, Dicky Howett this time reveals

DEREK THE BLINDFOLD CAMERAMAN

It is often said around the studios, admittedly in moments of stress, that some television crews are staffed exclusively by blind cameraman and deaf sound recordists. Derek Chason would fall into neither category. However, at one point in his career Derek became the nationally famous 'blindfold cameraman' standing before millions and next to Bob Monkhouse and 'Bernie The Bolt'. You guessed it, Derek Chason shot the *Golden Shot*. Each week he had to 'line up' under instructions from a contestant, pointing blindly his Pye Mk V or EMI 2001 camera at the William Tell 'target'.

These days, Derek Chason has forsaken the bolt and is now the Client Services Manager for a large facilities company called Fountain Television down at Wembley. "I started in television in April 1958," Derek confesses. "I came from air force National Service as a clerk and signed on at ATV Television Rouse in Kingsway as a Trainee Tracker. My first ATV studio was the Wood Green Empire."

By the time Derek Chason joined ATV, the company had been transmitting for three years. Although ATV's franchise was to serve the Midlands weekdays and London at weekends, all their studio and technical areas were in London. London was the heart of 'showbusiness' and ATV, run by the redoubtable Lew Grade, was, if nothing else, the epitome of 'show' and 'business'. ATV was the glamour channel, featuring highly popular fare such as *Emergency Ward Ten*, *Sunday Night At The London Palladium* and *Robin Hood*. The channel was transatlantic and proud of it!

ATV had studios at the Hackney Empire, Wood Green Empire, Highbury and Foley Street. Also, permanently wired for television was the London Palladium, owned by ATV. Derek Chason, "All the camera crews rotated round the ATV studio centres, six weeks at each site with one 'floating crew' filling in. The Wood Green Empire and The Hackney Empire were converted theatres, each having the stalls covered with flooring to the level of the stage so that the entire area could be used for cameras. The circle was used for the audience. At Hackney, the control rooms were actually under stage at the side."



Derek Chason outside Studio A at Fountain Television, Wembley.

Derek remembers the shows at Wood Green: "*Jewel and Warris, Carroll Levis Junior Discoveries, The Saturday Spectacular*. And then at The Hackney Empire we did *Oh Boy, Dotto, The 64 Thousand Dollar Question, Tell The Truth*. Up at Highbury at the old High Definition studios we did *Emergency Ward Ten*, children's series and lots of drama. At Foley Street, ATV had it's Master Control. There was one tiny studio. We did *The Jack Jackson Show* from there."

Derek Chason was a 'tracker' for five years. "You worked your way up in those days. Learnt the trade. However, I used to moonlight as a cameraman at the Granville Studios (a studio rental company) in Fulham where we made commercials. At one point we used a camera system called 'Gemini' which had an Auricon 16mm film camera strapped upside-down to a Marconi Mk IV television camera. We also used Pye Mk III and IV cameras. A lot of BBC and ITV camera crews used to work at the Granville. Our 'day job' wages were quite poor, you see."

Wood Green also was the base for ATV's Outside Broadcast units. Derek Chason, "OBs were a mystery to us studio crews. OBs were a closed shop, jealously protected. They considered themselves the cream of television. OB crews hated doing any studio work. They lost out on a lot of expenses that way. They had to protect their little empires. If you ever got out onto OBs they kept you out of the way up on a tower with a caption or behind the rhododendron bushes at Sandown Park. You were never given the interesting things to do."

Throughout the 1950s and 1960s, the major supplier of cameras and equipment for ATV was the Cambridge-based company Pye. The camera most favoured was the 3-inch image orthicon Pye Mk III. Derek Chason: "The pictures were quite nice but the turret change took an age to turn. It took forever to move from one lens to another. The turrets were motorised. You twisted a knob at the back of the camera. I don't know how we ever did drama with those cameras. When I moved to Elstree in 1963 as a cameraman, we had Pye Mk Vs, with a much quicker motorised turret. We did *Probation Officer* at Elstree."

By the late 1950s ATV had outgrown its converted theatres. They were never ideal as television studios, and the acoustics were not much to write home about either. Also, those old theatres were usually situated in built-up and run-down areas with awkward access. In 1959 ATV acquired the former British National Studios at Elstree. The 31-acre film studio site, 14 miles from London offered room for expansion. To quote from ATV publicity of the time,

'The plans for the creation of the Elstree Studio Centre were made after careful study of the newest television centres in America and Europe. In the result, the Studio Centre incorporates many novel features and advanced technical equipment developed or built by ATV's own staff. Fully transistorised equipment has for the first time been used for the distribution of video and synchronising signals.'

The Elstree Studio Centre was certainly in the vanguard of television. Each studio (A, B, C and D, the largest two being 116 x 80ft) was equipped with five Pye Mk V 4½-inch image orthicon camera channels, 34 sound channels and 240 lighting control circuits, each of which could be separately dimmed and controlled by preset press-buttons. Each studio floor was level to within one fortieth of an inch. The Studio Centre was opened in 1961 and thereafter ATV closed its other centres, moving the OB base to Elstree. Only Master Control at Foley Street was retained along with Alpha Studios (jointly run with ABCtv, in Birmingham).

Derek Chason: "During the 1960s I worked on all the big light entertainment shows at Elstree. ATV was also gearing up for colour. We did a *Tom Jones Show* with some colour cameras hired from Intertel. We placed them side-by-side with the monochrome cameras. We were shooting in colour for the American market. The colour cameras always had precedence in the studio. And more light. ATV used to do a lot of shows for America. Liberace for example. We often spent merry afternoons changing everything from 405 to 525 lines and back again!"

When all-channel colour arrived (1969) in Britain, ATV installed at Elstree, Philips PC60 3-tube Plumbicon cameras in studios A and B and EMI 2001 4-tube cameras in studios C and D.

Derek Chason: "Cameramen didn't relish operating the Philips camera. They didn't like the zoom lens sticking out the front. These days, every camera has one, but back then great chunks of glass and metal on the front of cameras were a pain. The centre of gravity went and panning was more problematic. On the other hand, everybody just *loved* the EMI 2001 which had its zoom lens built into the body of the camera. The point of focus was near the centre of the camera, not stuck out a foot in front."

By 1978 Derek Chason was a senior cameraman. He had been with ATV for twenty years and reckoned that he would be unable to further his career there. He applied for and became Head of Cameras at TVI, a facilities house which had a studio in Whitfield Street, London. "I went straight into OBs. We had this big scanner van based on a horse box. We had some Philips LDK 5 cameras and Ikegami HL77 and 79 portables. LWT used us every week for football."

TVI was bought by Trillion and Derek Chason moved to Limehouse as Studio Manager. He was there only a year when LWT approached him with a proposition. "LWT in the 1980s had sussed the 'de-regulating' of television and the subsequent emergence of independent producers," says Derek. "They were considering

setting up a facilities department to include the hire of their studios and equipment. They called it originally the 'LWT Production Facilities' but changed the name to the familiar 'London Studios' when it was felt that the independents would feel more comfortable coming to a broadcaster if it wasn't specifically identified as such. I was the first Client/Liaison manager at LWT; I stayed until 1995 when I moved to my current position at Fountain Television. So here I am still at 'ITV' this time in the original Associated-Rediffusion 'Studio 5' studios at Wembley. Much refurbished and brought up to date now of course!"

The Pye Mk 3 3-inch image orthicon camera, mainstay of ATV during the 1950s and 60s.

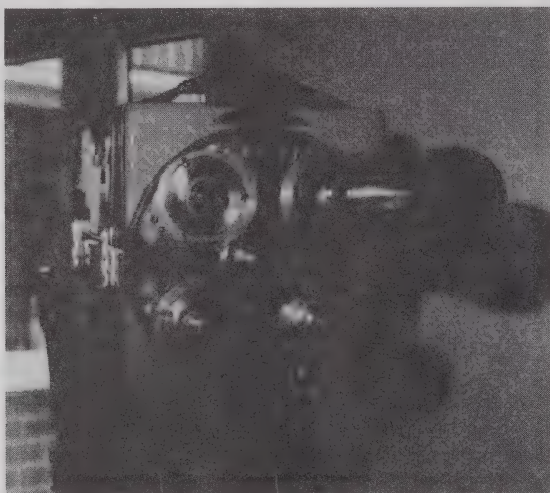
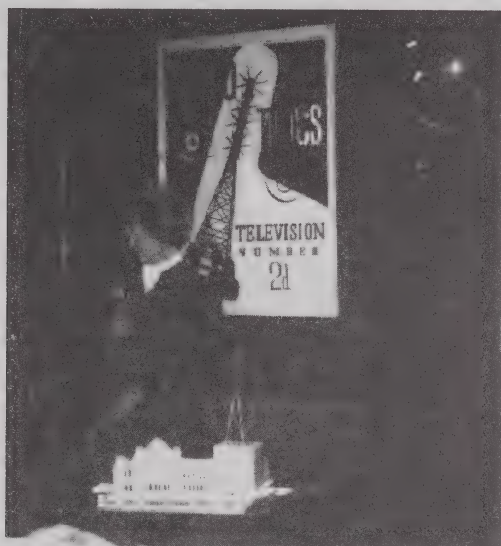


Photo special:
CELEBRATIONS TO MARK THE 60th
ANNIVERSARY OF HIGH-DEFINITION
TELEVISION AT ALEXANDRA PALACE,
2nd November 1996.

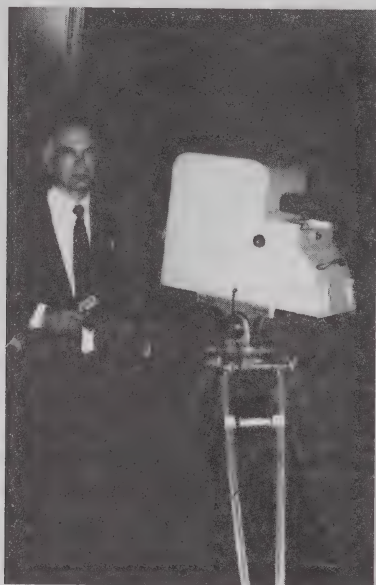
*Photos taken for 405 Alive by Bob Smallbone
(thanks Bob!).*



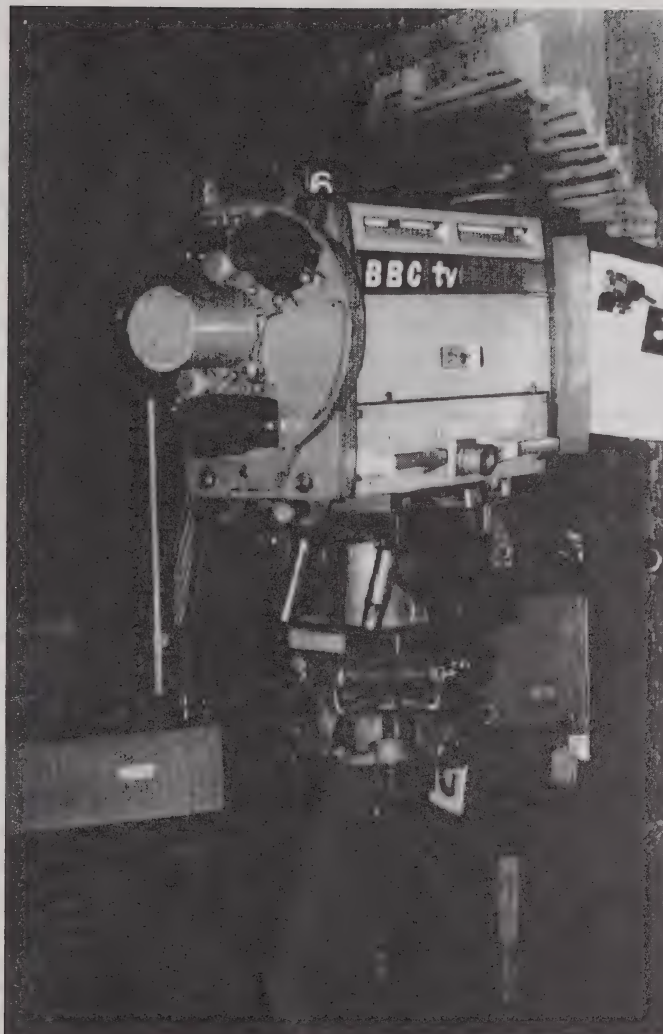
Sylvia Peters, the person who sold more sets than any advertisement, addresses the assembled company in the gloom of Studio A. Even with spots there was not much light on the subject and the only thing that stands out is the brilliant icing on the cake made in the shape of Alexandra Palace. This soon disappeared at the hands of ravenous hordes.



Bob Hawes engages Sylvia Peters in conversation. The hair on the right belongs to Dicky Howett.



Hands off! We'd all like an Emitron camera, even if it's a replica but this one is staying...



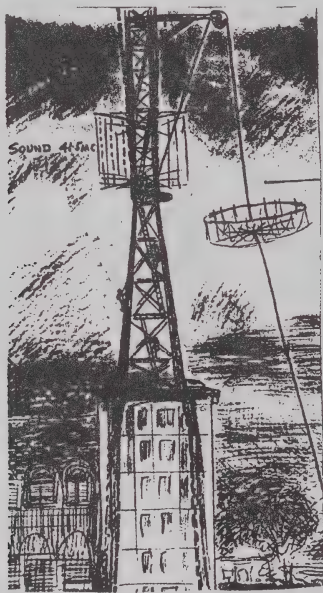
This EMI 203 camera is one of the artefacts found left behind at AP and now being conserved by the AP Television Trust.

FROM PAFF'S SCRAPBOOK - 5

We conclude this series of extracts from Paff's personal Television History notebook, revealing more previously unrecorded episodes of early television history.

LIFE ALOFT

During the war life at Ally Pally often revolved around the steel mast and aerials, almost becoming a symbol of victory and a landmark for miles around. The top aerial was 600 feet above sea level and you could often see Dagenham pylons and Horsham gap in the Downs on a very clear day. On a windy day the top of the mast would sway nearly two feet; therein lies its strength. So it was essential to concentrate on the job in hand like replacing aerials damaged by shrapnel etc. Jim Ayling was our professional steeple-jack, the only one allowed insurance against accidents.



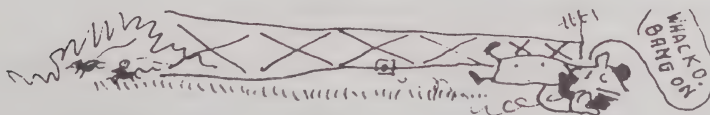
You can see him climbing up on the outside, complete with boots, belts, safety straps and ropes, whereas we climbed the iron ladders on the

inside with rest platforms and handrail. But if you lost your foothold you could forget insurance, inside or outside. On one occasion two fly-bombs appeared. One missed our mast, the other got our receiving mast at Swains Lane, Highgate, which was made of wood lattice – too rigid to sway – and cracked onto a neighbouring building. A lesson for civil engineering or whatever.

This mast was believed to be the key reception aerial for all radio reports from British agents and saboteurs in occupied Europe. Radio experts in RAF uniform were on such secret work that even the Air Ministry signals personnel did not know that the tower was requisitioned. RAF men who were seconded to the BBC were made members of mysterious units which did not in fact exist, but the Service commands, except at the very highest levels, did not know this. So the people of Highgate Village are now wondering whether those men were ghosts or merely gremlins.

This paragraph was written by the Beaverbrook Press and if anyone knew the set-up at Ally Pally, then it could only be Churchill's right-hand man. He wrote it just after we lost our receiving aerial at Swains Lane, where Sergeant Lennerts was in charge. I phoned him from the top of our mast at Ally Pally, where we were repairing our own aerial, to warn him a fly-bomb was heading for Highgate.

He yelled back: "Too late! I can't see for dust. The roof is up about 12 inches... send help." Later the wood lattice mast collapsed across a neighbour's bedroom during a Force 8 gale. So we had to take over reception on our own top aerial fortunately now repaired. The official report simply said "Mast collapsed due to structural vibration". Another phone message from HQ... "I say old boy, jolly good show, what?"



❖ *With this article the series is concluded but... there will be another article from Paff in the next issue!*

And now an agreeable coupling and old technology is revealed as Brian Everett makes

A SPECIAL VISIT TO THE BBC

I was privileged recently to visit the BBC at Television Centre and see the first ever conversion of a Rank Cintel Mark 3 flying spot scanner especially adapted for transferring 9.5mm film to video. Phil Howell, the engineer responsible for carrying out the work, was very enthusiastic about the results, so without more ado he spooled up the first reel of film I had brought with me – part of Leni Riefenstahl's famous silent film *The White Hell of Pitz Palu*. The transfer machine could be set to run at either 16, 18 or 25 frames per second, so quickly setting it to 16fps he set the machine going.

With very little adjustment an excellent steady picture appeared on the monitor screen. The steadiness was excellent, especially as the copy had been well used and shrunk in fact, typical of the sort of material this transfer set-up at the BBC would be asked to deal with. The contrast was slightly high on the monitor screen but Phil assured me that this could be easily adjusted, in fact it was possible to grade the shots scene by scene if necessary!

The second reel we put on the machine consisted of two Pathé stencil colour films from my private collection. Neither Phil nor Jim Tucker, the department manager, had ever seen any stencil colour, so a short explanation was the order of the day. Their eyes opened considerably when I explained how the 250 girls in the Pathé factory laboriously worked on each frame of 35mm film to make the stencils. The fact that this was subsequently reproduced down to 9.5mm was a great tribute to their efficiency and ingenuity! There was no doubt that a good transfer could be made from these precious 30ft reels.

We then took a close look at the new gate assembly that had been made for the machine. The Rank Telecine machine runs continuously; there is no intermittent movement anywhere. All rollers are relieved and there is only one sprocket. This is used purely to count the sprocket holes and send signals to the capstan motor drive assembly and maintain a steady speed. Large feed and take-up spools are used with nice big centres – always a good idea in the handling of any type of film.

The machine has interchangeable gate assemblies, enabling any size of film to be handled. The gate assembly is easily removed from the

machine. It was easy to see the plastic curved aperture plate assembly and the special edge guides machined from brass with a ceramic edge guide on each side, one fixed and sprung.

I asked Phil about the 9.5mm sprocket. This had been made from a 16mm sprocket. With the slight difference in pitch between 9.5mm and 16mm sprocket teeth, this can give problems especially with shrunk film. However, I had already seen for myself what a steady picture had come from the *Pitz Palu* reel. Did the light coming through the centre perforations give any problems? "Surprisingly not," was his answer, although he certainly thought that it would flare. "Flare was my main worry – but it just doesn't exist" concluded Phil.

What about sound prints for transfer? Well, at present this hadn't been attempted but Phil was considering putting the track up on a separate screen and, using a detector system, read the track straight off the screen! Film transfer using this system can be recorded onto VHS, Betacam or Digital – the last being the best method known at present for permanent storage. Naturally, using a system such as this, which represents the very best in transfer facilities won't cheap, but where original material is really unique. I am convinced that this system offers the very best results that could be found anywhere in the world.

For details about costs, bookings etc, please contact Nicole Coleman at the BBC, telephone 0181-752 5514. Costs are given as £100 per hour, which in fact relates very well, considering the usual commercial rate is approximately £150 per hour.

❖ This article appeared first in 9.5, the magazine of Group 9.5 and is reproduced with acknowledgement. Contact details for Group 9.5 will be found in the *Exchange Publications* section at the back of this magazine.

And now for something completely different... !

SURVIVING 405 ALIVE

A Guide for Wives, by Dilys A. Taylor

It has been brought to my attention that war has been declared on a number of 405 Alivers by their insensitive womenfolk. Indeed, I hear that a number of members have even been deserted by intransigent wives, partners and girl-friends, who steadfastly refused to share their enthusiasm for mains droppers, line output transformers, and the like. This is an intolerable situation, not least because it casts a bad light on those of us who love our eccentric men. So if you're a 405 Aliver with a recalcitrant lady in your life, leave your magazine lying around, open at this page, and hopefully she'll read what follows and mend her ways...

Being a 405 Aliver's wife is a constant challenge. Anyone can make *Moussaka à la Grecque* in a nice tidy kitchen; to make it on a kitchen table which is already full with a stripped TV set; its parts and panels spread out and neatly labelled; bits that have blown up; bits that are going to blow up; valves; technical manuals; screwdrivers; soldering irons; and, of course, the four screws from the back, takes considerably more imagination. The only thing to do is to just get on with it; and if a few interesting metallic bits surface in the finished dish, the minerals in them will probably do your dinner guests more good than harm, and it'll also be a great conversation starter, so **DON'T WORRY!**

Then there are the many and varied skills you'll have to acquire – decorating, DIY, car maintenance, gardening, to name but a few; it'll be up to you to undertake all these tasks, and, in time, you'll become expert in them all. But think how impressive they'll look on your CV, and, who knows, they might even open up previously undreamed-of career opportunities. Housework presents its own challenge, of course. Dusting and polishing fifty-odd vintage radios and thirty-odd TV sets can be a time-consuming, and some might say a time-wasting, exercise; but you can turn it to your advantage. Treat it as a labour of love – as a way of showing your 405 Alive man that you know he's mad but you love him anyway – and you'll gain his undying respect and admiration, and that will make you feel really good. And if you polish to music, it'll won't be a chore at all, but a pleasure; I recommend *Test Card Classics* as the perfect accompaniment, especially 'Royal Daffodil' and 'Chelsea Chick'.

A word of caution, though: beware when doing the hoovering. Resistors (plus all those other little fiddly bits) and vacuum cleaner motors are not the happiest of bedfellows. (But, chance is, your man will be able to mend the Hoover if you do have a disaster, so, once again, **DON'T WORRY!**) By the way, you'll have to learn by experience which products you need to keep a supply of at all times: air freshener, so that when those bits that smell like rotten stewed cabbage when they blow up finally explode, you can mask the smell; and copious amounts of disinfectant, for when he brings home the contents of a skip, are two obvious examples.

The real problem with 405 Alivers, unlike train-spotters or stamp-collectors, is the space their obsession takes up. You may find that your current home is no longer large enough to house his hobby and to engage in even the most primitive of life-styles. There is only one solution: MOVE HOUSE, preferably to one which is so large it will take him years to fill, and with lots of sheds, double garages, lofts and attics, and similar out-of-the-way areas, where he can indulge himself to his heart's content, and leave you free to watch junk TV on cable. Despite your accomplishments in the DIY field, NEVER even consider trying to build an extension to your present home; this will almost certainly end up in your having to engage a builder to help you, and the ensuing temptations of having fit young men playing around with your brickwork and making all sorts of suggestions to you will probably end in tears. So don't even think about it!

One attractive possibility of being a 405 Alive wife is the prospect of travel as you accompany your man on collection/delivery runs all over the country. So far, I've been to Birmingham, Bristol, Huddersfield, Leeds, Doncaster (Hello to Dave Higginson!), Bedford, Swindon (Hello to Dave Hazell & Family!), and Accrington. Crickieth in North Wales was a delight; but why don't people in Torquay or Brighton or the Lake District ever have TVs worth having? In my opinion, people in *nice* places should be encouraged to join in the TV swapping business – so we wives can have some really good trips!

Finally, the one thing to understand, and hold on to, about 405 Alive Man is that he demonstrates daily that he possesses the most noble qualities; tenderness, devotion, gentleness, courage, determination, steadfastness, loyalty, consideration, and thoughtfulness. Admire his patience as he caresses a TV set to coax it into working for him; share his concern for the set that is sick; listen as he talks to it as though it were an old and trusted friend; and as you watch him lavishing all this love on what, to you, is just a heap of scratched bakelite and dusty old spare parts, don't fight him – accept that this is not a hobby, it's a sacred trust; share in the pleasure and success; sympathise with the problems; and soon you'll discover that, deep-down, in his eyes YOU are the most beautiful set of all!

❖ *Dilys A. Taylor is the wife of 405 Alive member STEVE PENDLEBURY of Bolton. By night, she works as a Gaming Inspector in a Bolton casino; by day, as well as looking after Steve's vast family of vintage radio and TV sets, she writes, presents and produces Local History programmes for local radio.*

CONVERTING THE HOME INTO A MOVIE HOUSE

German Television makes it possible

Wilhelm E. Schrage, *Radio News*, July 1935

While America is still of the belief that television has not advanced sufficiently for general use, England and Germany are now endeavoring, through the aid of their respective governments, to make television as popular as broadcasting. Other European countries are following in their footsteps, and it can be truthfully said that Europe is now in the throes of 'television fever'.

Four hundred and fifty-three feet in the air, rising slightly above the top of the well known Berlin radio tower, with its famous restaurant, two copper rings appear to be growing in the sky. Each has a diameter of about ten feet, and their surfaces shine in the early spring sun like spun gold. They are symbolic of a new era--television is no longer a mere technical problem, but is being made available for the use of the general public. The golden rings are the antennas of the Berlin Television Station. From these high points, far above the surrounding buildings, radio waves of a special kind -- ultra-short waves, as the technicians term them, are radiated into the air by a force of 15 kilowatts, covering an area of about 50 miles in diameter. Each of these television stations has two ultra-short-wave transmitters. One radiates the sound impulses, as usual, while the other one delivers the picture impulses to be shown in the home transmitter. The radio listener, or should we say the 'television looker', uses a special television receiver to receive these transmissions. Pictures of home-movie size are reproduced. These receivers are of two sizes, one having a screen of about 4 inches by 6 inches and the other about 10 inches by 12 inches.

It is simple to tune in on television programs, because there is plenty of space in the present wave range, which is about 7 meters. In other words, there are far less stations in this wave range than in the normal broadcast band, and the selectivity of the television receiver does not have to be as great as for plain broadcasting. Also, the 'monkey chatter' does not occur, because of the stations being situated so close to one another. There is also no danger of two stations showing their pictures at the same time to the surprised listener. A great number of these new receivers have to be tuned only once. Later on it is brought into operation by turning only the small switch of the power line.

For the past nine months, the Berlin Television Station has been radiating interesting programs, daily, on 7 meters. The picture appears, as stated before, behind the surface of a glass plate. Sometimes it is in black and white, but very often, has a slightly bluish or greenish caste. If the transmitter radiates the picture in the so-called '180 lines manner', as is done in Berlin, not only heads, but the entire body may be seen. Entire scenes with all movements are easily recognized.

The average price range of the receivers is from \$250.00 to \$500.00 per set. A television receiver contains two complete receivers, one for sound reception, and the other for the reception and reproduction of the image. While the sound receiver is only connected with the loudspeaker, the picture receiver works with a cathode-ray tube which is the heart of the visual system. Another type of picture receiver uses a 'mirror-screw' for reproducing the picture.

Recently, in Germany, there has been developed a television pick-up car. This car carries on its roof a standard motion-picture camera mounted on a cast-iron roof, allowing the camera to be moved in any desired direction. The hollow pillar of the camera support is used to convey the exposed film ribbon to the dark room which is in the interior of the car. By use of special apparatus and extremely fast-working chemicals, the film is developed in 1-1/2 minutes. The still-wet film ribbon is then sent at once through a so-called 'Abtastgerät', which cuts the single-film pictures in 180 lines and transforms each line in a succession of strong and weak electrical impulses. The impulses are radiated from a transmitter into the air and the radio listener, receiving these impulses through the television, may see the broadcast scenes.

Extracted from an article was posted on the Internet by
Antique Radios Online <http://www.antiqueradios.com>

THE GOOD OLD DAYS...

(from the BBC staff paper *Ariel*, 25th February 1997)

John Bamber's description of tapes of the new World Service TV News Hindi programmes being driven between newsroom, studio and transmission point, through the hazards of Delhi traffic (February 11), brought back memories of *Midlands Today* in Birmingham in pre-Pebble Mill days.

Programmes were put together and transmitted from Broad Street but the telecine machine could only play one track. Overlay film had to be run separately from another telecine in the Gosta Green studios on the other side of the city, after a dodgy journey through rush-hour traffic.

Occasionally it didn't make it. One evening viewers were treated to a four-minute film of Barney Bamford interviewing a Midlands vicar over a five-bar gate about the Great Danes he bred. Apart from the odd ear and tail, ne'er a dog was seen; they were on film stuck in a taxi somewhere in Birmingham City centre. We also shared the use of one VT machine during transmission with BBC Norwich, but that's another story.

Mike Broadbent, retired staff.

New force that will one day create window on the world for every Briton

TELEVISION

TELEVISION - suspended for war security reasons for nearly seven years - has opened up again.

It began its second life with a "smash" hit - the successful televising of the Victory Parade. And each day this week it has presented a three-hour programme to viewers operating their pre-war television sets within a 40-mile radius of Alexandra Palace.

From war-scarred old "Ally Pally," 300 ft. above sea-level on London's Muswell Hill, 400 British men and women - all keen as mustard - are leading the world in the latest form of entertainment.

They have a slogan: "Where there is no vision the people perish." They dream of the day when every family in England will have in their own homes a "window on the world."

That window is the 12in.-by-10in. screen of the present television receiver.

In 1939 there were about 23,000 viewers; sets were becoming cheaper; programmes were improving, and there was every indication that television was due for a long-expected boom.

It was no longer a toy. It was an established medium of entertainment.

Today it is estimated that 15,000 are using sets in London and the Home Counties.

But there is little likelihood of an early drop in the price of a set, and the enthusiastic pioneers at Alexandra Palace are again encountering all the difficulties they were beginning to master when war caused the close-down.

Even so, the brilliant televising of the Victory Parade

and the quality of the programmes this week are an encouraging pointer of the shape of things to come.

Britain's television service was the first in the world -1936-39 - and it was, and still is, by far the best.

What of the immediate future of television?

Range, for practical purposes, will be limited to 30 or 40 miles - although there have been freak cases of reception by sets hundreds of miles away from the transmitting station.

Sets will still cost about £50 (including purchase tax); screens will remain at the present 12in.-by-10in. size, and programmes, for financial or other reasons, will be limited to four or five hours a day.

Television cannot become a national service until relay stations are established in provincial centres - Birmingham, Manchester, Newcastle, Glasgow. This will take a long time and cost a lot of money.

It is anybody's guess when the provinces will have their own relay stations, although Birmingham has been tipped as the first provincial centre - maybe next year.

In 1943 the Government set up a committee, headed by Lord Hankey, to advise on the resumption of the television service.

It decided that the B.B.C. should run television; that the service from London should be resumed on pre-war standards as soon as possible, with an extension to the provinces and the raising of standards to follow.

So - apart from the enormous technical experience which has been gained during the war - television is really back where it

was in 1939.

But the enthusiasm of the pioneers at Alexandra Palace is greater than ever.

Yesterday about 15,000 viewers switched on their sets at 3 p.m.

THIS IS WHAT THEY SAW AND HEARD.

3 P.M. - Announcer McDonald Hobley is first on the screen. He is 28; married, and just released from the Army after six years' service.

For the past year he has been serving as chief announcer at the Forces Radio station "Radio Seac" in Ceylon, so you can understand why he shows no "mike" fright.

Notice his brownish collar. That is because white is an "off" colour for television. It is the equivalent to blasting in sound.

Television artists do not need heavy make-up - just a sun tan dusting and lipstick. They can really wear it in the street. The camera likes red; hates blues.

Music you heard was the "Television March" specially composed by Eric Coates.

Now the show is about to go on. In Studio A - one of the two studios at Alexandra Palace - the four television cameras are moving into position. The studio - 70ft. long, 30ft. wide and 20ft. high - is ablaze with light.

The Emitron cameras - the "eyes" of television - are pushed across the floor on rubber-tired trolleys. Camera operators perched on what are called mobile "dollies" prepare to "compose" the picture.

Behind them sound operators handle microphone booms which claw out like cranes towards the "set." They advance and retreat

acrossthestudio, directed by the producer, who sits in a soundproof cubicle overlooking the whole length of the studio.

He is in complete control. He orders the advance or retreat of the cameras and microphone. While the show goes on he talks through a desk microphone to his floor studio manager; to each of the cameramen, all wearing headphones.

Both studios are so heavily booked that artists do not face the cameras for a dress rehearsal until the morning of the performance.

Television producing is one of the toughest, nerviest jobs in the entertainment business. You cannot let up for a minute. Every mistake is screened. And there are no "retakes."

3.2 P.M. - Behind this programme (a mixed "bag," with songs by Miss Marilyn Williams and a Canadian swing pianist Matt Heft) is the story of television's first post-war tussle with the theatre.

Ivy Benson and her girls' band - now playing at the nearby Wood Green Empire - were due to appear. But at the last moment the Stoll Theatre management objected; forbade Ivy Benson to appear. She was under contract; was obliged to cancel her television appearance.

The controversy still rages. Some say that television helps the theatre; others that television should make its own stars.

Television - above all forms of entertainment - requires the services of professionals.

An artist has to overcome both mike and camera fright. Some cannot.

But in television history there is only one case of an artist fainting in front of the camera.

3.30 P.M. - Picture Page: Now we are over to Studio B and the cameras are trained on a cosmopolitan group of officers and men representing the

Empire in the Victory Parade.

There are men from Fiji, Malaya, the Gold Coast, and their dark faces televise well. They blink a little at the blinding lights; talk easily to their interviewer, Wynford Vaughan Thomas, former B.B.C. war correspondent.

It is the 263rd edition of Television's Picture Page, edited by Joan Gilbert, blonde, very lively, who daily scours London for topical material. Yesterday she rounded up Elizabeth Scott, Hollywood star newly arrived in London.

This is a far cry from the early days of television, about 30 years ago, when John Logie Baird first transmitted an image.

He made a scanning disc from a cardboard hatbox and, with the aid of a tea chest, some bull's-eye lenses, and a neon light, televised the flickering shadow of a Maltese Cross.

Later, in an attic in Frith-street, Soho, he televised the head of an office boy, William Taynton. He gave the boy 2s. 6d. for his "appearance."

Today some struggling artists would pay a lot to be on the television screen. For the day is coming when it will make stars.

Early highspots of outside television were the Coronation procession in 1936, when the television cameras looked right into the royal coach as it came through Hyde Park Corner, the tennis championships at Wimbledon, Test matches at Lord's, and the Boat Race.

Do you see that tall, fair girl with the golden-brown hair, operating the indicator board? That is Patricia "Paddy" Bath, just chosen as Picture Page girl.

She has a good tele-face and personality - that indefinable asset.

Four men up there can recognise it immediately. They are Maurice Gorham, head of the service, Denis Johnston,

programme director, Douglas Birkinshaw, superintendent engineer, and Cecil Madden, programme director.

8.30 P.M. - Now the studio is jammed tight with men and instruments and the lights blaze down on the silver saxophones of Debroy Somers and his band.

The band came in only at the last moment to replace Ivy Benson. They had only one rehearsal a few hours ago and now they are on the screen. In a film studio they think they have done a fair day's work if they log two minutes' actual film time. At Alexandra Palace they are screening for 180 minutes every day.

9.55 P.M. - Film: It's an old Mickey Mouse. They televise well; fill in the gaps between the "live" items. Acent all the time is on live presentation.

Meanwhile, the arguments go on as to whether the time will ever come when the television screen will supersede the film screen.

Some extremists say that in the years to come films will occupy precisely the same place in the new world of television that is occupied by gramophones in the ordinary B.B.C. programmes. That, however, is debatable.

Big developments for showing programmes to cinema audiences are coming, but maybe not for some time. Present transmission definition of 405 "lines" (which determines the quality of the picture) is not really high enough for cinema showing.

Most interesting developments may come in outside broadcasts; one of television's biggest triumphs. Coloured and stereoscopic systems may also be adopted in the future.

10.5 P.M. - Now it is the news "sound only" - and "Goodnight" at the end of television's seventh-day programme following its seven-hour suspension.

Enjoyed it?

The small band of pioneers that work beneath the towering mast at Alexandra Palace are only too conscious of its present limitations.

There is much that they want to do; much that they can do. Everyone of them - from Gorham down to the youngest scene shifter - are sublimely indifferent to limits in the future.

They believe that the time will come when every home in Britain will have its "window on the world"; when relay stations will be established in all the big provincial centres, and when every event in the pageant of English life will march across the television screen.

The lights in the studios are dimmed; artists, producers, technical men, and scene-shifters put on their coats and walk down the hill and home. Today it will happen all over again - but with new programme "twists."

For topicality has top priority in the television programmes, which aim to bring Britain to you day by day.

Some of the articles you read here may appear to have little relevance to our interest, and the following guide, contributed to the now-defunct **TV Nostalgia Digest** on the Internet, may seem somewhat off-topic. But hang on... maybe the research methods the author describes are relevant after all.

HOW TO WRITE A GUIDE TO YOUR FAVORITE TV SHOW

by *Arthur L. Lortie*

You've all seen 'em – those little informative documents scattered all over the Internet dedicated to this TV show or that TV show. They seem to have numerous tidbits of information that only a true devotee with enormous amounts of time on their hands could get – episode titles, air dates, episode synopsis, etc..

Unfortunately, it always seems that the *one* show you really want has not been covered by anyone else yet.

But wait! You're on the Internet, aren't you? Surely somewhere out there there must be the information you want, right? Well ...not necessarily.

But, today, I'll show you exactly how I've done it (I have Internet postings for *Maverick* and *Cop Rock* and another twenty or so I intend to post when I find a site: *Cheyenne*, *Hawaiian Eye*, *Sugarfoot*, *Bronco*, *Lawman*, *77 Sunset Strip*, etc.) and maybe those of you with additional knowledge of reference material can help me add to *this* FAQ.

For an illustrative example, I wanted a limited run series from the 1950s that had some cult following and an interesting history. If I chose *I Love Lucy*, for example, the sheer number of episodes would have been overwhelming and gone beyond the scope of this example.

1960s TV has already been covered slightly on the net (*Avengers*, *Time Tunnel*, *Ghost and Mrs Muir*, etc.) but 1950s coverage has been extremely rare. I've only been able to find *Alfred Hitchcock Presents*, *Days Of Our Lives*, *Price Is Right*, *Perry Mason*, *Richard Diamond*, and *The Twilight Zone*.

I decided to do a Western and chose *Broken Arrow*. (I had originally planned to do a non-Western, *Men Into Space* with William Lundigan, but the show had few guest stars and – as I found out – the episodes were numbered only and did not have titles.)

STEP 1: HAS ANYONE ELSE RESEARCHED THIS SHOW YET?

Ian J. Ball (IJBall@aol.com) has created a nifty little document called FTP SITES FOR FAQs, EPISODE LISTS & EPISODE GUIDES FOR TV SHOWS. I recommend you get it somehow. I have Version: 1.00 August 1, 1995. I believe it's located at <ftp.uu.net> in [usenet/rec.arts.tv](mailto:usenet@rec.arts.tv).

There are also a great many web sites that have pointers to other sites for episode guides (like Tardis and EMA).

There also exists a listing of the episode guides that appeared in *Epi-Log* magazine, a discontinued periodical devoted to episodic television. I believe it's located at the EMA site

(<http://www.ccn.cs.dal.ca/recreation/ema/ema.html>).

Back issues (I think) can still be ordered from the publishers. It includes such 50s/60s gems that aren't on the Internet like *Bat Masterson*, *Captain Midnight*, *The Invisible Man* (1959), *Jungle Jim*, *My Favorite Martian*, *Route 66* and *Science Fiction Theater*.

There are also several books that have published episode guides, among these:

FANTASTIC TELEVISION by Gary Gerani and Paul H. Schulman. New York: Harmony Books, 1977. (*also distributed in the UK*)

TELEVISION COMEDY SERIES: AN EPISODE GUIDE TO 153 TV SITCOMS IN SYNDICATIONS by Joel Eisner and David Krinsky. McFarland, 1983.

WARNER BROS. TELEVISION: EVERY SHOW OF THE FIFTIES AND SIXTIES EPISODE BY EPISODE by Lynn Woolley, Robert W. Malsbary, and Robert G. Strange, Jr. Jefferson, NC: McFarland and Company, Inc. . ISBN: 0-89950-144-3.

MAVERICK: THE MAKING OF THE MOVIE by Burl Barer. Boston: Charles E. Tuttle Co., Inc., 1994, ISBN: 0-8048-3031-2. This includes episode guides to the TV series as well.

MAVERICK: LEGEND OF THE WEST by Ed Robertson. Los Angeles: Pomegranate Press, 1994, ISBN: 0-938817-35-3. This includes episode guides to the TV series.

THE OFFICIAL PRISONER COMPANION by Matthew White and Jaffer Ali. New York: Warner Books, Inc. ISBN: 0-446-38744-4. (*also published in the UK*)

THE TWILIGHT ZONE COMPANION by Marc Scott Zicree. New York: Bantam Books, Inc. ISBN: 0-553-01416-1.

HAILING TAXI by Frank Lovece with Jules Franco. New York: Prentice Hall Press, 1988. ISBN: 0-13-372103-5.

(I know that there are many, many more. If anyone wishes to help me expand this list, I'd appreciate it.)

I have no information about the following books:

UNIVERSAL TELEVISION: THE STUDIO AND ITS PROGRAMS, 1950-1980 by Jeb H. Perry. Metuchen, N.J.: Scarecrow Press, 1983. 443 p. ISBN: 0810816288.

STORY OF THE LONE RANGER, WHO WAS THAT MASKED MAN? David Rothel. A.S. Barnes and Co., 1976.

THE REBEL. Authorized edition based on the TV series. 1961, 212 pages.

HAVE GUN, WILL TRAVEL. Authorized television edition featuring Paladin. 1959, 282 pages.

I LOVE LUCY: THE COMPLETE PICTURE HISTORY OF THE MOST POPULAR TV SHOW EVER by Michael McClay, published by Warner.

As far as I could tell, there was no published information on *Broken Arrow*.

An Internet resource for book searches is any of the indexed library WWW servers that are listed at:

<http://www.lib.washington.edu/~tdowling/libweb.html>

This is the on-line equivalent of BOOKS IN PRINT.

I've yet to find an online alternative to READER'S GUIDE TO PERIODICAL LITERATURE. Some databases are available on CD-ROM but I don't know if they are available to the public yet (or affordable). I also don't believe these extend back to the 1950s.

STEP 2: FINDING GENERAL INFORMATION

There are several reference books that you should look up, each of which has its own unique bits of information. The first thing you'll have to know is when the show aired and how many episodes were produced. A good starting point is **HARRY AND WALLY'S FAVORITE TV SHOWS** by Harry Castleman and Walter J. Podrazik, 1989, Prentice Hall Press, ISBN: 0-13-933250-2.

Under *Broken Arrow* it told me there were 72 thirty-minute episodes broadcast on ABC from 1956-1958 with a one-hour pilot (with Ricardo Montalban as Cochise) that aired under the anthology series, *The Twentieth Century-Fox Hour* (which aired from 1955-1957) and the series was syndicated under the title *Cochise* [so it *did* appear over here as well!]. It lists as stars John Lupton (Tom Jeffords), Michael Ansara (Cochise), Tom

Fadden (Duffield) and Russ Bender (Marshal Stuart Randall). It also gives a brief synopsis of the series.

THE COMPLETE DIRECTORY TO PRIME TIME NETWORK TV SHOWS: 1946-PRESENT by Tim Brooks and Earle Marsh, 1988, Ballantine Books, ISBN: 0-345-35610-1 [sold in the UK]. This told me that the original airdates for the series was from September 25, 1956 to September, 1958 on Tuesdays from 9:00 to 9:30 PM; the series was repeated on Sundays in the afternoon 1959-1960 and in the evening from April, 1960 to September 18, 1960 at 7:00 to 7:30 PM. It also told me the original source material was a book called BLOOD BROTHER by Elliott Arnold and was made into a 1950 movie.

These first two books are readily available in any book store and are complementary; the first includes more information on syndicated series, while the second provides the actual broadcast dates.

THE COMPLETE ENCYCLOPEDIA OF TELEVISION PROGRAMS: 1947-1979 (2 volumes) by Vincent Terrace, 1979, A. S. Barnes and Co., Inc., ISBN: 0-498-02177-7 [on sale at the MOMI/National Film Theatre Bookshop in London] gave me additional information: Narrator, Music and Music Supervision, Producer, and various directors. It also listed two additional stars of the series: Sam Flint (the hotel clerk) and Charles Horvath (Geronimo – Cochise's enemy).

Some detective work was needed to clarify the dates in September, 1958 and April, 1960. This last source told me *The Rifleman* debuted in that time slot on September 30, 1958, so the date was no later than September 23, 1958. *Colt .45* (the Sunday night 7PM entry) had its last Sunday showing in March, 1960 and moved to Tuesdays in April; the earliest possible date was then April.

Another excellent source is SYNDICATED TELEVISION: THE FIRST 40 YEARS: 1947-1987 by Hal Erickson, 1989, McFarland, 418 pages.

ENCYCLOPEDIA OF TELEVISION SERIES, PILOTS, AND SPECIALS, 1937-1973:[vol. 1] / Vincent Terrace. New York: Zoetrope, c1986., 480 pages.

ENCYCLOPEDIA OF TELEVISION: SERIES, PILOTS, AND SPECIALS, 1974-1984: [vol. II] / Vincent Terrace. New York: Zoetrope, c1985., 458 pages.

TV'S GREATEST HITS: THE 150 MOST POPULAR TV SHOWS OF ALL TIME / Tim Brooks & Earle Marsh. New York: Ballantine Books, 1985., 299 pages.

TV IN THE 60s: THOSE WONDERFUL SHOWS YOU GREW UP WITH / Tim Brooks & Earle Marsh. New York: Ballantine Books, 1985., 271 pages.

TOTAL TELEVISION: A COMPREHENSIVE GUIDE TO PROGRAMMING FROM 1948 TO THE PRESENT. Penguin, 1980.

CHILDREN'S TELEVISION: THE FIRST 35 YEARS: 1946--1981 by George Woolery. Scarecrow, 1983, 2 vols.

KIDS' TV: THE FIRST 25 YEARS by Stuart Fischer. Facts on File Publications, 1983. ISBN: 0-87196-794-4.

FROM MARY NOBLE TO MARY HARTMAN: THE COMPLETE SOAP OPERA BOOK by Madeline Edmonson and David Rounds. Stein and Day, 1976.

THE SOAP OPERA ENCYCLOPAEDIA by Christopher Schemering. New York: Ballantine Books, 1985. ISBN: 0-345-32459-5.

THE BOX: AN ORAL HISTORY OF TELEVISION, 1920-1961 by Jeff Kisselhoff, from Viking.

STEP 3: ACTORS' CREDITS

You might want to include filmographies of the major actors in your series. The Internet tool for this is the Internet Movie Database (<http://www.msstate.edu/Movies/search.html>). Whilst incomplete, it is an ideal starting point for research into actors, writers, directors, films, TV shows, etc. I was able to research most of the cast and crew of *Broken Arrow*, the TV series and the movie itself at this location.

All of the above books can supply you with certain actors' appearances, but the definitive source is:

ACTORS' TELEVISION CREDITS 1950-1972 by James Robert Parish, Metuchen, N. J.: The Scarecrow Press, 1973, ISBN: 0-8108-0673-8.

ACTORS' TELEVISION CREDITS: SUPPLEMENT 1 / by James Robert Parish with Mark Trost. Metuchen, N. J.: Scarecrow Press, 1978., 423 pp. ISBN 0-8108-1053-0.

ACTORS' TELEVISION CREDITS: SUPPL. II, 1977-1981 / James Robert Parish and Vincent Terrace. Metuchen, N. J.: Scarecrow Press, 1982., 327 pp.

ACTORS' TELEVISION CREDITS: SUPPL. III, 1982-1985 / by James Robert Parish and Vincent Terrace. Metuchen, N. J.: Scarecrow Press, 1986., 449 pp.

These told me, among other things, that the date of the Ricardo Montalban *Broken Arrow* telecast was May 2, 1956.

NOTE: I believe that these four works have now been collected into two volumes.

STEP 4: YOUR SERIES IN OTHER MEDIA

HAKE'S GUIDE TO TV COLLECTIBLES by Ted Hake, 1990, Wallace-Homestead, ISBN: 0-87069-571-1 . This lists six collectible items for *Broken Arrow* a 45rpm record, two jigsaw puzzles, two figurines and a pencil tablet.

THE OVERSTREET COMIC BOOK PRICE GUIDE by Robert M. Overstreet, 1993, Avon Books, ISBN: 0-380-77220-5. This lists two *Broken Arrow* comic books: 4-color #855 and #947.

1920-1950: THE BIG BROADCAST by Frank Buxton and Bill Owen. New York: The Viking Press, Inc. ISBN: 670-16240-X. All radio programs from three decades. Its biggest drawback is that it ends at 1950, so series like *Gunsmoke* and *Have Gun, Will Travel* aren't listed.

TO BE CONTINUED by Ken Weiss and Ed Goodgold. New York: Bonanza Books, 1972. Information on 231 serials released by Hollywood Studios. (I believe there is another book devoted to the Republic serials also.)

If anyone knows another way to research a particular song from a series (beyond the sources listed here), I'd appreciate this information. I think CompuServe (or Prodigy?) has a research service. There is a searchable database on the Internet

(<http://www.roadkill.com/~burnett/MDB/search.HTML>)

but it is currently under construction and is run by The Rock and Roll Hall of Fame; I don't believe it will carry the type of information we're looking for.

I'm currently using two CDs as reference material:

TELEVISION'S GREATEST HITS Vol. II. TeeVeeTunes Records, New York.

TELEVISION'S GREATEST HITS 70s & 80s. TeeVeeTunes Records, New York. [both released here in the UK]

STEP 5: CREATING AN EPISODE GUIDE

The Library of Congress has an interesting array of materials indexed that you can access via WWW (<http://lcweb.loc.gov/homepage/lchp.html>). Use the browse and retrieve commands and type in BROKEN ARROW. You'll find books, music-related entries, four patterns of some type (fabric, carpet, etc.), a sculpture, a script for a 1995 movie, an intriguing 1988 treatment and scripts / credits for all 72 episodes. The only missing item was the 60-minute pilot.

Actual shows from this era are extremely rare although the Library seems to have a large collection; and others won't be in the Library of Congress (this is, after all, a library, not a true copyright center). When I tried to do *Sky*

King; for instance, the pickings were incredibly slim. Other series apparently weren't submitted to the Library as far as I could tell: *The Rogues* and *Name of the Game*, for two. The good thing about the Library of Congress listings is that we know the listed shows still exist.

The library's data base is not completely cross-referenced. When doing earlier series, I found that some episodes, for whatever reason, only showed up under an alternative search method. For example, when researching certain early Warner Brothers series, I had to go through all 9,000-plus listings of Warner Brothers Presents, Inc.. A good method, however, seems to be to try typing a shorter variation of the series name (BROKEN ARROW in our example), then retrieving all items of interest.

The library's listings look something like this when you get lucky:

PA-106-894 (COHM) ITEM 60 OF 80 IN SET 7
TITL: Broken arrow : [episode title], The Trial /
produced by Mel Epstein ; directed by Albert S. Rogell.
IMPR: [s.l. : s.n.], c1956.
PHYS: 1 film reel (ca. 26 min.) : sd., b & w ; 16 mm.
NOTE: Based on characters from the novel *Blood brother*,
by Elliott Arnold.

Deposit includes synopsis (1 p.) & credits sheets (2 p.).
Additional title on synopsis: *White man's justice*.
CAST: John Lupton, Michael Ansara, Damian O'Flynn et al.
CRED: Teleplay by Peter R. Brooke; director of
photography: Charles VanEnger; film editor: Richard W.
Farrell.

CLNA: ac Twentieth Century-Fox Film Corporation
DCRE: 1956 DPUB: 130Oct56 DREG: 17Jun81
APAU: Twentieth Century-Fox Film Corporation, employer
for hire.
PREV: Novel prev. reg. & renewed R572884.
LINM: NM: television motion picture.
ECIF: 4/X/L

DPUB, for newer TV series at least, commonly coincides with the original date of broadcast, and SEST, tells us this came from a series called *Broken Arrow*.

Searching *Blood Brother* came up with book information on the source material.

The best non-electronic means for episode titles and summaries seems to be to find a library that has archived editions of *TV Guide* [the American near-equivalent of the *Radio Times*]. In my area, I'm limited to searching through the Boston University Library. *TV Guide* has an Internet (TVGUIDE.COM) site, but doesn't yet support ftp or http.

Using the dates acquired above, it may also be possible to get information episode titles and summaries from archived newspapers. Some newspapers have Internet sites, others (*The Washington Post* and *Mercury Sun Times*?) have links through online services, but again, I don't believe they searchable this way back through the 1950s. Other newspapers have plans to distribute their archives via CD-ROM, but I doubt they'll initially go this far back and be available to or affordable by the general public.

The best source of information for individual episodes are the syndicators themselves. They prepare press kits which they distribute to television stations that include episode synopsis and titles, guest stars, etc. They are expensive to produce and not generally available to the public, but you may be able to get copies of some from one of your local TV stations (use nickname WPIX, for instance, for an online e-mail source).

I once stumbled across a station on the Internet that listed episode guides for the series that it was carrying (1960s *Batman*, *Dynasty*, *Eight Is Enough*, *Family Affair*, *Fantasy Island*, *Ghost And Mrs Muir*, *Green Hornet*, *Grizzly Adams*, *Hart To Hart*, *In Living Color*, *Nanny And The Professor*, *Wonderwoman* and *Hooperman*) but unfortunately I lost their web address after grabbing the guides (can anyone help?) and this practice seems to be rare.

(From Linda -- I would assume this is the FX site which can be found off <http://www.delphi.com/>)

There is an organization called National Association of Television Program Executives (NATPE) that publishes a PROGRAMMER'S GUIDE, an annual publication that lists key domestic and international distributors, their addresses and all programs that they sell. I believe the cost is \$50.00. This might be another way to acquire these guides.

STEP 6: OTHER INTERNET TOOLS

Archie will locate files on the Internet with names similar to your target series; for our example, you may want to try BROKENARROW, BROKEN-ARROW, BROKEN_ARROW, etc.

nickname yields further research material. For example, when researching Warner Brothers series, I tried *nickname* warner... and it told me that one of the Warner Brothers sites is ACEVENTURA.COM. *nickname* ACEVENTURA.COM gives me the name, e-mail address, and phone

number of the site supervisor. This person could help direct you to a specific person within the company. (You could also try requesting info from postmaster@ACEVENTURA.COM).

STEP 8: SOURCES OF THE SHOWS

The distributors listed from the NATPE guide should be able to tell you which TV stations are carrying their series. Setting up a trade package with someone from that area is possible through many newsgroups.

I'm currently collecting information on TV series available on videocassette. Both CBS-FOX and Columbia House have ongoing series. I will publish this information when I get it.

STEP 9: SUMMARY

I'm posting my initial pass at the *Broken Arrow* episode guide on Thursday, October 12, 1995 to complete the example here.

Posting your guide shouldn't be a problem. Ian J. Ball's FTP SITES FOR FAQs, EPISODE LISTS & EPISODE GUIDES FOR TV SHOWS lists several sites that provide archival information for TV shows and would be happy to place yours on it.

So, now that you know how to get the information, I expect each and every reader of this FAQ to post information about their favorite show.

PRE-WAR TELEVISION, DIY-STYLE

David Boynes

Looking for a pre-war television set and can't find one? Then why not build one?

Constructional data can be found in the *Wireless World*. In 1937 the magazine ran an article on the construction of a receiver which employed an electrostatic CRT. This set in my opinion would be the best type for a constructor to undertake today.

The employment of an electrostatic cathode ray tube means that the receiver does not require scanning coils, line and frame output transformers are also not required so the construction can be greatly simplified. Push-pull amplifiers are employed to drive the CRT's deflection plates. Of course mains

transformers will be required; I'm certain, however, these could be wound by one of the many firms offering winding services.

A suitable CRT would be the type CV1085; this tube has a long-persistence phosphor which will result in comet tails appearing on fast-moving objects on the screen. However I'm informed by those who have employed the CV1085 that it gives a really bright picture. At the time of writing this letter Mr. Gerald Horrox has informed me that a limited stock of the CV1085 still exists – just half a dozen in fact (see page 90 of issue 33 of *405 Alive*).

The valves employed in the receiver are the old five and seven-pin types, there should be no real problems finding these, except for perhaps the RF pentodes of the AC/SP3 or TSP4 type.

In 1939 the *Wireless World* ran an article on the construction of their 'Magnetic TV Receiver'. This set could present problems for a constructor as line and frame output transformers are required as well as scanning coils for the then specified Baird 'Cathodevisor' CRT.

Many of the valves employed in the Magnetic receiver are of the Mazda octal type. These excellent valves began to appear in television receivers from 1938 on. Another noteworthy feature of the design was the inclusion of damping diode valve to take care of the line flyback pulse.

The differences between the two receivers show the quite remarkable developments that took place in the three years of British television just before the war.

The two constructional projects I've mentioned might be of interest to readers who prefer to study early high-definition television technology rather than those who would like to find early sets for the formation of a collection.

As late as 1960 *Practical Television* magazine ran a series of articles on the construction of a 405-line receiver which featured a band I and III tuner and quite particular attention to the problem of achieving good interlacing.

A few years later a construction project of a dual-standard receiver appeared in the same magazine featured transistors in the tuner and the IF stages. It can be seen that all the construction projects I've mentioned in this letter have all attempted to keep up-to-date with the latest developments of the time.

CH RADAR TRANSMITTERS: THE BAIRD TELEVISION CONNECTION

Ray Herbert

Much has been written about the infant days of radar, but interesting and significant scraps of information often went unrecorded because the facts were known only to a few individuals who operated outside the mainstream of development at Bawdsey.

In the early 1930s the wavelengths below 10 metres were little used until the television transmitters moved in, as part of the progress towards higher definition. Baird Television Ltd had a 500-watt, 6 metre transmitter operating at the end of 1933 and a year later a 10 kW replacement came into service. Producing this high power at these very short wavelengths represented a considerable achievement.

At this time practically all high power transmitting valves were of the triode type. To prevent self-oscillation, the power amplifier stage needed to incorporate a neutralising circuit. The Marconi company held a patent on these techniques, which meant that Baird Television had to use tetrodes, which did not need to be neutralised. The only valves which appeared to be suitable were the Metropolitan-Vickers constantly- evacuated, demountable tetrodes, which had been used in short-wave transmitters at Rugby, but never before at ultra-short wavelengths. For some unknown reason, the valves were only on loan to the Baird Company, who had to pay a monthly rental.

The design of this 10kW vision transmitter, based on the Metro-Vick tetrodes, was in the hands of G W White, who had worked previously at the Marconi station at Writtle, and D W Pugh. A J Brown had responsibility for the modulator. Their involvement is confirmed by the patents which they applied for as the work progressed. Donald Priest joined the Bawdsey establishment in September 1936 and had much to do with the CH development. In a letter to the author he stated: "It is almost certain that the design of these transmitters was done by the same people who designed the Baird transmitter you mentioned. There were not many people around who knew how to do such things."

Metro-Vick provided good back-up during the testing period and J H Ludlow, one of their engineers, spent a considerable amount of time at the Baird Crystal Palace laboratories. It was during an IEE summer visit to the Metro-Vick works in 1936 that Watson-Watt witnessed a demonstration of the high power tetrode operating at 4.5 metres. He immediately recognised the importance of these valves in relation to the work being carried out at Bawdsey.

By the time M-V had obtained the order for the CH equipment the Baird 10kW transmitter had been in use for 18 months in prototype form and the 17kW successor at Alexandra Palace added a further six months. Undoubtedly the 24 months of development work by the Baird Company must have had a significant influence on the CH radar transmitter design.

There is no truth in the suggestion that parts of the Baird vision transmitter were commandeered by the government for use at Bawdsey. Following the abandonment of their system at Alexandra Palace the transmitter was dismantled and stored by the BBC at Daventry until 1940.

J L Baird played no part in these activities personally, as it that time he worked separately from the main company in a private laboratory adjoining his home.

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NOTES:

CH stood for Chain Home, Britain's first early warning defence radar system. It was probably not unusual that the power valves were supplied on a rental basis; this was a kind of insurance policy and was always the basis on which the BBC had television camera pick-up tubes. The arrangement secured both the manufacturer's and the user's interests against rogue tubes which lasted shorter (or longer!) than expected. [Editor]

Receiver Focus - 1

The Ekco TMB272 Portable Television Receiver

Brian Renforth

The Ekco TMB 272 9" models entered production in 1956. A revolutionary design, it was Britain's first true portable television receiver, suitable for both AC mains (power consumption only 90 watts) and DC 12V supplies from a car battery (at a hefty seven amps). Dimensions are approximately 15" x 13" x 10½" and weight 34lbs. Features are a carrying handle, the option to use the set's own telescopic aerial or an external aerial and an earthed chassis, rendering the usual isolating components unnecessary. Coverage on the conventional turret tuner are, in numerical order, channels 1-5 in Band 1, chs 7-10 in Band III and VHF radio Home, Light and Third programmes (BBC Radios 4, 2 and 3). Other front mounted user controls are the usual combined On-Off/Volume/Brightness dual rotary control and partly recessed Vertical, Horizontal Hold and Contrast controls.

The design employs fifteen valves, a curious mix of Mullard and Mazda types, all with 6.3V heaters and connected in parallel. As usual, the television side is switched off upon selecting any of the VHF Radio channels. Five of the types are Mazda 6F1 pentodes, of which there's no direct Mullard equivalent. Revolutionary these sets may be, they are also behind the times in some respects. The CRT is a round, non-aluminised 9" type, protected by tinted glass and a double "D" mask, similar to the Bush TV22 series. Two 6D2 double diode detector valves are employed for functions already taken care of by germanium diodes by 1956. We are thinking in terms of power consumption!

I recently volunteered to sort out one of these sets, dated 4th March 1957. It was in partial working order, though suffering from the usual defects caused by defective components, in this case no sound, IF and sync instability plus horrendous frame bottom cramping. The line output stage and CRT looked to be in good order, however. The work required for restoration will be old hat to our more established readers but we do have newer members to consider.

Fortunately components for replacement purposes are generally available from stockists such as Maplin, especially in view of their recently introduced range of 250V AC .001 μ F - .0047 μ F Metallised Polypropylene range. Ceramic types are generally unstable for replacement purposes, as I found out previously while working on a GEC 2028B dual-standard colour set.

Access is pretty good, most components being mounted under the chassis once the card bottom is removed. As expected, most of the capacitors were brown HUNTS tubulars from .001 μ F - .01 μ F and from 150-400V DC working plus TCC wax-coated 0.1 μ F 400V components. Curiously some of the Hunts components were disguised under a white paper wrapping with the values and voltages printed in black. Removal of the paper wrapping revealed the usual brown component with white markings – same value and voltage rating. The disguise didn't fool me so, as regular readers will know, all had to be changed to modern-day equivalents if one expects to use the set.

I decided to deal with one stage at a time, the results being given below.

SYNC SEPARATOR. Hunts capacitors changed to give a stable picture.

FRAME CRAMPING. The large 500 μ F 25V electrolytic, mounted on the front left of the upper chassis was changed to a modern-day 470 μ F 63V DC working component. This is the ECL80 frame output valve's cathode bias component of course. The underside TCC wax-coated 0.1 μ F 400V components were changed for 630V working Metallised Polyester Film types. This gave full vertical scan, although it was necessary to make adjustments to achieve good linearity.

NO SOUND ON BOTH TV AND VHF RADIO. The Hunts capacitors in the sound channel were replaced to restore sound. This gave a new problem: horrendous sound on vision!

SOUND AND VISION IF INSTABILITY. Oddly enough, all VHF Radio positions gave only Radio 2; swapping the 6F1s in the sound IF stage gave Radios 2, 3 and 4 on

the correct turret positions. On TV the channel 1 oscillator coil, side mounted on these sets, had to be adjusted to get both sound and picture together. Doing this caused the whole IF strip to go into oscillation, giving black and white horizontal bars! Fearing what I had done, I then realised that simply adjusting an oscillator coil could not possibly cause the whole IF strip to malfunction, in view that of course each turret biscuit is individual. Reducing the contrast restored some vision, though it was obvious that the vision IF channel was badly misaligned, with multiple ghost images – black after white and effects akin to a colour set with a defective luminance delay line. I also checked to ensure I wasn't tuned to Channel 5 Television! *Do not twiddle with the IF coils at this stage!*

THE FINAL ONSLAUGHT. The rest of the Hunts capacitors, in the IF strip were then changed, then on switching on I found gross overloading. Attenuating the *Li'l Dino's* modulator by 1 kilohm solved that and the resultant pictures were absolutely beautiful, with no evidence of misalignment or any instability. Sound went due to the defective 6F1 packing up altogether and will need to be changed to complete the restoration, when I find a supplier that is. The front is easily removed, allowing access to the CRT and mask for cleaning.

CONCLUSION. The IF instability and apparent misalignment is well worth bearing in mind, i.e. the temptation not to twiddle coils and the likes. These sets are still fairly common and are well worth obtaining. They don't take up much space and are capable of giving excellent results following a bit of much needed tender loving care. As they say, life begins at forty!

Postscript to Brian Renforth's article by David Boynes

The Ekco TMB 272 was without doubt the only mains/battery television receiver marketed in the UK during the mid 1950s, or anywhere else for that matter. Small screen portable TV sets were offered by many other manufacturers; Ferguson produced the model 456T, which was an advanced specification receiver. However, it was a mains-only set. Even Plessey made a chassis for 14-inch portable receivers; this chassis was employed by the CWS Defiant brand and again it was a mains-only design. One of the best mains-only 14-inch transportable sets was the Bush TV80 of 1958, this set featuring the Bush-button channel selector system.

Returning to the Ekco TMB 272, not only did the set offer its user television reception on Bands I and III and three, it also provided FM radio reception of the Home, Light and Third BBC services.

Line flywheel synchronisation was not employed in the TMB 272, a circuit feature which one could consider desirable in a portable television receiver (the Ferguson 456T and Bush TV80 sets had it). In view of the fact that TMB 272 was designed for battery operation it is surprising that three 6D2/EB91 valves were employed when one considers that reliable germanium signal diodes of the GEX34 and OA61 type were available. The employment of what might be considered a rather dated type of cathode ray tube such as the round-screen Mazda CRM93 could be questioned by some, but it must be remembered that in 1957 no British CRT manufacturer produced a

small-screen rectangular tube. The smallest rectangular-screen picture tube was a 14-inch diagonal type which first appeared in UK sets in 1952. One advantage of employing the 9-inch round picture tube was its modest scanning power requirements, the result of having a deflection angle of only 57 degrees and a EHT voltage of only nine to ten kilovolts.

A vibrator unit was the only available means of producing a 12-volt AC voltage to supply the power transformer's low-voltage primary, such was 1950s technology.

It was not until 1961 that fully transistorised mains/battery portable TV sets were available to UK purchasers (announced in 1960), the most noteworthy one being the Pye TT1. The TT1 was a 14-inch CRT, 13-channel set which was not only suitable for mains and battery operation, it was also supplied with an internal battery pack, which could allow the set to operate as truly portable set for two hours before recharging was required. A built-in charger circuit was included in the receiver's specification to trickle charge the internal battery pack. On 12-volt operation the current consumption of the TT1 was only 3 amps compared with 7 amps of the Ekco TMB 272. However, not many Pye TT1 models were sold compared with the TMB 272. There appears to be quite a few surviving Ekco TMB 272s but to date I have been unable to find a Pye TT1. The last time I was asked to repair one was in 1970, the CRT had gone low emission and its owner declined to have it replaced.

To sum up, there was no TV set offered to the public like the Ekco TMB 272 and it can be considered as a 'milestone' set. It was also regarded a highly prized item by the 'travelling people' (known as gypsies in the 1950s – *Editor*). A 625/819-line export version of the TMB 272 was made for Continental markets.

Receiver Focus - 2

Restoring a General Electric model 10T1 B/W Television Set

Bill Harris

There it was sitting on the ground at this flea market. It was so covered with dirt, that if it had not been for the picture tube, I might not have known it was a television set. I almost passed it by but decided to at least have a look. Other than being dirty, the Bakelite case was in remarkable shape. No cracks, or major scratches that I could tell, unusual styling, and all knobs in place.

"How much?", I asked the dealer.

"Sixty-five", the reply.

"Take twenty-five?", I countered

"Take thirty-five", he countered my counter.

"Sold."

As I am carrying it to my van I am thinking, "What am I doing with this thing? I'm a radio collector, I don't collect TVs – well, not usually." I was wondering if there was the slightest chance of getting it to work. "No telling what is wrong with it, picture tube no good, bad flyback transformer – just try to find one of those."

Technical Data

Trade Name:	General Electric Model 10T1
Manufacturer:	General Electric Co., Electronics Dept., Electronics Park, Syracuse, New York
Type of Set:	Television Receiver
Tubes:	Twenty
Picture:	10-inch, black and white
Tuning Range:	Channels 2 thru 13
Cabinet:	Bakelite, brown

Tube Line-up:

V1 6AU6.....1st RF Amp	V11 6SQ7.....Audio Amp
V2 6AG5.....2nd RF Amp	V12 25L6.....Audio Output
V3 12AT7....Converter/Osc	V13 6SL7.....Sync Amp-Sync Sep
V4 6AG5.....1st Video I-F	V14 12SN7.....Vert Osc/Vert Sync
V5 6AG5.....2nd Video I-F	V15 6AL5.....Horiz Sync Disc
V6 6AG5.....3rd Video I-F	V16 12SN7.....Horiz AFC/Horiz Osc
V7 12AT7....1st/2nd Video Amp	V17 19BG6.....Horiz Output
V8 6AU6.....Sound I-F	V18 25W4.....Damper
V9 6AU6.....FM Limiter	V19 1B3.....HV Rectifier
V10 6AL5.....Ratio Detector	V20 10BP4.....Picture Tube

There are two solid state diodes; M4, 1N64 video detector, and M5, 1N65 DC Restorer. The power supply uses two selenium rectifiers in a transformerless voltage doubler working straight off the 110 volt AC line, providing 135, 240, and 250 volts DC B+. The filament string is a series/parallel arrangement tied directly across the 110VAC line. Electromagnetic deflection is used on the picture tube.

The Restoration

As I did not have the schematic diagram, I decided the first order of business was to get the Bakelite cabinet cleaned. Four screws on the bottom were removed and the chassis, along with the picture tube bezel, slid out of the cabinet. The knobs were removed along with the two screws that held the bezel to the front of the chassis, and the bezel removed. The cabinet and bezel were washed with water to remove the grime. A vigorous rub-down with Novus plastic polish brought the shine back to the Bakelite. A final polishing with brown wax shoe polish finished it off and made it look like new.

The chassis was very clean with almost no rust. The cabinet did not have any openings large enough to allow mice to get inside so there was no damage to wiring or components. A quick going over with the air compressor removed the layer of dust and a close inspection showed things to be in very good shape.

A trip to the Fort Worth public library yielded the schematic and alignment information from the Sam's PhotoFact folder 96-4. Armed with this I was ready to tackle the chassis.

After looking over the schematic I decided to bring up power using the Variac and check for any B+ voltages. The input voltage was brought up slowly while watching for any smoke or smells that would indicate trouble. The tube filaments began to glow, but the voltmeter showed no signs of B+. Power was removed and a quick check of the selenium rectifiers proved that they were defective as would be expected. These were replaced with two 3 amp 600PIV diodes and power once again applied. The voltage-doubler circuit now produced the required B+ voltages and after tube warm-up a raster appeared on one-half of the picture tube.

The presents of a raster indicates that the horizontal oscillator, and fly-back transformer are working, and the picture tube has some life left. An antenna was hooked to the antenna terminals and the set tuned to one of the local channels. There was no sound from the speaker and no evidence of any picture on the raster. A quick check with a scope showed video signal coming out of the video I-F, confirming that the tuner and video circuits seem to be working. There is hope.

Since I intend to replace all capacitors, I decide to start with the electrolytics and then replace the paper caps in the vertical sweep generator section, since I suspect that is where the raster problem may be. Most of the electrolytics were tubular-style mounted underneath the chassis and held in place with metal clips. After installing new caps, the set was powered up once again and all voltages checked OK. The caps in the vertical sweep generator were changed next, and upon power up, bingo!--full raster.

The next problem is to tackle the missing picture and sound. With the scope I could trace the video up to the input of V6, the 3rd video amplifier, but there is no signal on the output. The output of V6 feeds a detector circuit mounted in an IF type can. A 1N64 diode is part of the detector circuit and the schematic shows the cathode tied to common. If this diode is shorted it will kill the video as well as the sound, as the sound signal is picked off at this point also. The diode is nowhere to be found. Could it be inside the can? The can was removed from the chassis and the insides taken out. There, mounted across one of the coils was the diode. I obviously did not have another 1N64, so I picked a small-signal diode from the diode drawer and soldered it in place of the 1N64. The can was replaced and the set powered up again. Double Bingo!! Picture and sound. Now we're getting somewhere.

A decision was made to go ahead and replace the remaining capacitors before proceeding with any more testing. This was quite a chore as there were lots of capacitors and some were mounted on two vertical component boards as can be seen in the picture at left.

After capacitor replacement, the set was powered up and a set of rabbit-ears from a modern portable TV set was hooked to the antenna terminals. A quick check through the channels showed the set to be receiving signals on all of the local channels. The picture was fair, somewhat dim, probably due to the age of the picture tube. It did improve a little as the set warmed up. The sound was a somewhat fuzzy also. I suspected that an alignment might improve things. Proper alignment of a television set calls for a sweep generator. Not possessing one, I tweaked the various circuits, following the alignment chart, using the scope to monitor signals, watched the picture tube and listened for improvements. After tweaking, there was much improvement in both picture quality and sound. The next step is to borrow a sweep generator and do a proper job of alignment and maybe get even more improved performance.

Restoring the set was both fun and challenging. A friend who had seen the set, appeared one day holding a set of rabbit ears with a brown Bakelite base, obviously from the same era. He had found them in an antique shop and thought they would be just the thing to round out the restoration, and they do look perfectly at home on top of the set. Now if I could just talk one of the local VHF channels into re-running some of those early 50s shows like; *Jackie Gleason*, *Jack Benny*, *Grand Old Opry*, *Dinah Shore*, *I Love Lucy*, *Your Show of Shows*, to name a few, we would really be in business.

I plan on borrowing a sweep generator and doing a proper alignment on the set which should improve it's performance even more. I did build one of those low power TV transmitter kits that takes the video and audio signals from a VCR and transmits them on channel 3. The signal can be picked up on any TV receiver several feet away. With this, I can put in a tape of some of the aforementioned programs and view them on the GE set. Jackie Gleason just seems to be funnier on it.

TELETALK

Malcolm Burrell

The changing face of retailing

Today the small corner radio and television shop has disappeared, perhaps to be replaced by large, sales-oriented chains where, despite what the advertisements say, sales figures are often the bottom line. This has probably been true for all time since retail radio/television retail chains have existed for a considerable period – Curry's is one example – although some smaller chain stores have also gone; Norman Stanley and Stanwood Radio are two I recollect. There were also the music stores such as Boyd's Pianos of Bond Street which had also expanded into the fray – I recall a rather exotic Boyd's store in Ilford High Road where television

receivers and radiograms competed for space alongside enormous grand pianos!

As a boy, I actually visited the workshops of both Stanwood and Boyds. That of the latter was little more than a shack at the less opulent rear of the building. But during the late 50s I also encountered the better equipped central service workshop of Stanwood Radio. This was located in Wanstead and was large and well equipped – even boasting a Cossor oscilloscope and a Mullard High Speed valve tester.

The bulk of retailing, however, depended upon the corner shop. Many had pre-war origins from the days of 'wireless' and might have divided business between electrical retailing and, perhaps, bicycle sales! These were small, usually one-man operations.

Towards the end of the sixties the number of small retailers dwindled. Technology was too much of a challenge for the old-timers whilst customers were demanding 'instant' service, loan receivers and greater choice. To a large extent this was provided by television rental companies – at least one (Vista) advertising 365-days-a-year, radio-controlled service. Although the cost, compared with earnings, of television receivers had declined, they still constituted a substantial outlay, so rental permitted possession by most homes. The concept of updating to new models was largely a myth because the credit squeeze demanded the user sign a new agreement and pay a hefty advance deposit. Besides, once the company had signed the customer they didn't want to continually exchange new sets for old!

Such retailers as survived found they were selling less television sets and relied upon bread-and-butter transistor radios, kettles etc., besides being largely ill-equipped with the additional knowledge to sell and maintain technically advanced receivers upon the inception of colour (BBC2) in 1967. Early attempts to introduce transistors into receivers had also become a headache. During the mid-sixties GEC briefly substituted a solid state IF strip which once again was replaced by a more conventional valve line-up whilst a combined integrated VHF/UHF tuner and IF strip in some Pye receivers threatened to become a disaster.

Abroad I have noticed the smaller retailer still exists alongside the larger discount stores. It appears that many 'quality' European brands are often stocked in these shops. Perhaps, however, our different culture was responsible for the demise of the small English retailer? The UK once placed greater emphasis upon renting television, whilst lower affluence made purchase more difficult and maintenance too costly. The original 405-line system, which was

prevalent during the era of British manufacturers, largely alienated us from the majority of larger European makers, who might otherwise have had greater inclination towards funding extensive training courses. Apart from a possible (not compulsory) Technical College training, the average retailer was often left to fend for himself where knowledge and information was concerned. A few makers who guarded their reputation did provide such material and usually selected dealers with care. Others were more concerned with selling to the powerful rental outlets, particularly when they also had vested interests in rental.

My own interest in television was, I think, naturally inherent from a genetic viewpoint since I had little contact with my two uncles in the profession. I recall, however, visiting one in East Ham occasionally during the late fifties. The shop was part of what seemed to be a modified end-terraced house in High Street South. It was cream in colour with a large window let into the front room. The workshop was the back room which also led onto the kitchen. I know he had a Morris 1000 van – also cream – and some test equipment... well, at least an Avometer.

The workshop was extremely cramped with a very worn and crowded bench against the wall dividing it from the kitchen. It had a concrete (!) floor covered in the proverbial strip of rubber mat upon which the fading and scuffed letters proclaimed the virtues of – I believe – Osram lighting. Numerous radio and television receivers seemed to have become permanent residents there. Most were complete but obviously some had probably gathered dust since before the war! I did recognise an Ultra T22 from about 1938. Yes, even then I'd hint at taking possession of one but he seemed to treasure them, although at the time they probably held even little scrap value. On the odd occasion I had purchased something I think it was pretty close to the retail price – with purchase tax, too!

But I seem to recall he appeared to be constantly 'busy', not so much due to being inundated by customers as by some problem lurking on the bench.

It was a Pye dealership and there were invariably a few new receivers displayed in the window. These included a massive 21" luxury console (circa 1957) at around 135 guineas. Even into the switchable 405/625 slimline era that set never budged! There was also the usual profusion of kettles, irons, fire elements, light bulbs and even boxed valves on shelves behind the counter. My long-term friend, John Bolton, once lived in the area and recently told me of an occasion as a schoolboy he took some radio valves there to be tested. He'd anticipated a 'hi-tech' diagnosis but my uncle simply plugged them into a set on the bench and returned

within a few minutes informing him they were 'okay'... but charged a shilling (5 new pence) each for testing them!

I wondered how he survived but presumably there were a few rental customers, and later my uncle would sell secondhand sets. I admired his dedication to cleaning them! That included scrubbing the knobs in soapy water and polishing the chassis. Many who deal in such items do not appreciate the effectiveness of presentation in attracting prospective customers. Merely plugging-in, getting an image then slapping on a price ticket is hardly likely to boost sales, as I learned when during the seventies I sold a large number of sets.

I still hold the conception of small radio/television retailers as being slightly portly, middle-aged with horn-rimmed glasses; leisurely yet thorough in their meandering approach to a job but defensively suspicious of every customer. The latter is understandable considering the technicalities inherent even in early designs compared with the optimism of the average customer who anticipated a 'quick adjustment' whilst begrudging the payment of 17/6 for a valve in addition to purchase tax and a service charge! And in these days where service costs can outstrip the value of an item, it seems almost ridiculous that 10/- (ten shillings – 50 new pence) was regarded as exorbitant!

But I can still recall the smell of new cabinet varnish and baking droppers which seemed to pervade the larger showrooms. I can also visualise the numerous sets on display, each demonstrating its own peculiar version of Test Card 'C', since many of the faults concerning leaky capacitors were present when the sets were new! I think this particularly applied to the slimline Pye receivers which squeezed valve chassis equipped with waxy capacitors into rather compact cabinets. The earlier era of 50 and 70-degree tubes did not subject receivers to such stress.

SPOTTED ON THE INTERNET...

I am a used and rare children's book dealer, with a personal interest in (among other things) the history of television, particularly the mechanical period of Baird, Jenkins and the lot. Every once in a while I see a book that reveals something of the influence television had on other mediums. Today I found one that I thought was especially interesting.

The book is called **Goofy the Goat / A Bonnie Television Book**. It was published in 1954 by Samuel Lowe Company of Kenosha, WI (USA), and illustrated by Dorothea Snow (no author is listed). The title page includes a

picture of a happy goat on a television screen; otherwise, there are no references to television in the story or art that follows.

However, the cover is a most direct and fascinating reference to the early days of television. Goofy appear here watching television. The screen is a die cut hole backed by a transparent gel, behind which is a movable wheel. By spinning the wheel at the right side of the book, the images on the screen move from left to right. The transparent gel is marked with lines that radiate from a central point at the bottom of the screen, and the silhouettes on the wheel are segmented so they flicker as the wheel is turned. The radiating lines and the silhouette subjects are unmistakable references to the television of only a few decades before this book was made, mechanical television.

I have a single copy of this book for sale, but the purpose of this post is merely to inform. Private inquiries regarding this or other children's books are welcome. See also my brief introduction to mechanical television at:

<http://www.teleport.com/~box2321/127mtv.htm>

Trevor Blake, box2321@teleport.com <http://www.teleport.com/~box2321>
Post Office Box 2321, Portland OR 97208-2321, USA.

Anyone know the music played before the IBA Engineering Announcements? I remember it was a Gilbert & Sullivan piece. Thanks!! Rob Dickie

It was the overture from THE YEOMAN OF THE GUARD and it helped make Tuesday mornings in MCR a bit more bearable. John Thompson

Much easier on the ears than the Radiophonic Workshop tune that BBC Engineering announcements used to use. Didn't the IBA use other G&S overtures from time to time? I'm sure I remember hearing the one from the Mikado at least once. Paul Martin <pm@zetnet.net>

Sorry I just remembered that besides YEOMAN OF THE GUARD they also played the overture from THE MIKADO before the IBA Engineering Announcements. John Thompson

Another 'Fancy That' snippet...

A letter to our sister magazine *Journal Into Melody* recently asked if other readers agreed that the music used in the Dick Barton radio programme (*Devil's Galop*) always sounded faster than when it was played as a normal record. This struck a chord with me and I asked Arthur Dungate, who worked in the BBC sound dubbing theatre. He confirmed that the music for *Dick Barton* was played fast (speeded up) to give it more impact. He also mentioned that *Girls In Grey* was speeded up so that the length of music used matched exactly the film sequence of the legend *BBC Television Newsreel* revolving around the Alexandra Palace aerials. The transcription decks used (TD7s) had a variable speed control which made this very easy.

LICENCE PAYERS FACE HUGE BILL TO STRAIGHTEN UP THREE LETTERS

The BBC is spending £5m of licence-payers' money to straighten up the letters in its logo.

Executives ordered the revamp because they claim the existing one 'doesn't work on screen'. In the current version the letters BBC are slanted at a 17.5 degree angle, with blue, red and green dashes underneath each character. The rethink will straighten the letters and remove the colours.

While the alterations themselves are minimal they will mean on-screen changes for all BBC broadcasts together with facelifts for millions of pens, letterheads compliments slips and badges as well as the corporation's fleet of vehicles and possibly thousands of signs on its buildings around the country.

The BBC adopted its coloured logo in 1986. Its predecessor was also slanted, but without the dashes. The new version, given the go-ahead by John Birt, is remarkably similar in style to the original logo introduced in 1932.

Critics have described it as resembling Early Learning Centre building blocks. The expense was attacked by MPs yesterday. Gerald Kaufman, chairman of the National Heritage Select Committee in the last parliament said: "It seems to me there could be a more useful way of spending licence-payers' money. This confirms that while the BBC is funded by the tax-payer and theoretically accountable, in fact it does exactly what it wants to."

BBC bosses have previously denied that the restyling would cost as much as £5m. In August when the possibility of a change was first reported, a spokesman said "It would be more like thousands because we would only change the logo as items came up for renewal." Yesterday however, a spokesman admitted the operation would cost £1.7m for each of the next three years, making a total of £5.1m. He claimed this would be offset by savings of £750,000 a year which would be produced because of the simpler format.

The change was suggested because of new digital channels the BBC is launching. Slightly less sloping letters would be easier to reproduce on screen for technical reasons he said.

Corporate image changes are a notoriously expensive business. BP spent £171m on a new logo in 1990 while BT spent £50m a year later.

Source: Daily Mail, 10-May-97

The BBC's decision to spend £5m on a new logo has come under attack from senior staff who say a competition on Blue Peter would have been better value-for-money. Gordon Finlay, a director on BBC's Breakfast News, is so incensed at the move that he has written to the BBC's in-house journal Ariel to demand an explanation. "A competition on Blue Peter would have resulted in a far cheaper and better offering" he says.

Head of corporate affairs Colin Browne says it is "absurd" to suggest the logo for one of the world's foremost broadcasters could be designed by amateurs. He says the new logo will ultimately mean savings of £750,000 a year. The BBC says the simpler version of the logo is more suited to modern media such as the Internet.

According to *Broadcast* magazine:

The BBC's new-look corporate logo, created by TV branding specialist Lambie-Nairn, will make its first screen appearance on 4th October, following a research and design process lasting more than a year. The new logo will form the basis of a new system of branding that will see the disappearance of almost all the BBC's existing logos, including national and local radio logos. On national television, the monolithic '1' will almost certainly be dropped, but the '2' will stay. The new branding's three-year roll-out will cost around £5 million.

Thanks to Mike Brown; taken from <http://www.users.zetnet.co.uk/mb/tv/craplogo.htm>

WRIGHT'S REPLAY

Jeff Wright tests your memory again

Shaw Taylor

Like a lot of TV stars of a certain age, Shaw spent his time in the RAF polishing his acting skills, while defending Britain as a radar technician. After the war it was a case of from Radar to RADA where he trained as an actor.

In March 1957, after touring in rep and ice shows and turning down a part in the Mousetrap – he didn't think it would run very long and offered no security – he was offered a job for twelve weeks as a £30 per week relief announcer on ATV. He was one of those posh people who used pop up on screen between the programmes in TV days of old.

Actually he was born in east London and there he spent many nights as a boy at the Hackney Empire. The theatre was later turned into a TV studio and was where many of his live shows were transmitted in the fifties.

The job became a permanent one and Shaw Taylor became the face of ATV. If there was a presenting job to do, they sent for Shaw. In the late fifties and early sixties his face was rarely off the screen, with a run of hit quizzes and game shows such as *Tell The Truth, Dotto, This Is Your Chance, Password, Pencil and Paper* and *Quizball*. He was Mr Telly.

A 1963 letter in *TV Times* reveals how renowned Shaw was. A small boy was watching him turn on the Christmas lights and asked his mate: "Who is Shaw Taylor?" The child replied: "He's not as famous as the Beatles but he is still famous."

In 1961, in the days before satellites, a live link from Moscow and a chance for a chat with Mr Krushchev.

For special events, royal occasions, sport – he was quite a wiz at ten-pin bowling – Shaw was there. On one Sunday in 1966 he appeared three times. In the morning he covered the Remembrance Service, a Sunday appeal and *Secombe and Friends* in the evening with Harry Secombe.

In June 1962 Shaw became a TV institution with a programme devised to fill a six-week gap in the schedules. *Police Five* brought him together with the Metropolitan Police and turned the power of TV into a crime-solving arm of the law.

It spawned a number of imitators with *Police Calls*, *Police File* and *Crime Desks* here and abroad.

Unlike the boys in blue, the series claimed a clear-up rate of thirty per cent and solved over 7,000 crimes from murder to petty theft. The underworld dubbed him the "Whispering Grass", but he says they didn't bear any grudges – I hope not.

The series didn't reconstruct crimes as the current 'real-life' crime series do today. It just set out to jog memories without disturbing and increasing viewer's fear of crime.

For thirty years he was forced to live the life of a saint as Fleet Street were ready to pounce at the slightest slip or misdeanour; no parking on double yellow lines, no drinks after the show and definitely nothing off the back of a lorry.

In 1974 he popped up playing himself in the comedy series *Thick as Thieves* with John Thaw and Bob Hoskins. There was also the long-running *Drive-in* motoring series

With all the changes in ITV in 1992, *Police Five's* crime busting was brought to an end and the last appearance of Shaw's famous catchphrase: "Keep 'em peeled". *Police Five* was bought to an end.

And Finally...

a chuckle or two

HELPFUL ADVICE

Remember: when you get over the hill, you pick up speed.

IT TAKES TIME

Once colour TV was introduced in the USA, it took eight years for it to reach the minuscule 1 per cent penetration level; even after ten years this had barely reached three per cent, and it took nearly 20 years before half of American homes has colour TV sets. There's no proof that HDTV will be any different and if the American FCC holds to its intention to switch off conventional analogue NTSC transmissions in 15 years' time, two thirds of America's viewers may be without any over-the-air television service.

From *Broadcast Engineering* magazine, February 1997.

Does anyone have figures for the rate of colour set take-up in Britain?

REMOTE CONTROL

David Gardner, 36, of Manomet, Mass., was bothered by the loud sounds of *The Flintstones* on the television in the living room. "The kids had it too loud, and it got the better of him," a police spokesman said. He "told them basically to shut the TV off and they didn't." So, police said, Gardner shut the TV off himself – by shooting it with a 16-gauge shotgun, scattering the kids and several adults in the house. Gardner has been charged with armed assault in a dwelling, malicious destruction of property and discharging a firearm.

(UPI)

SEEN ON THE INTERNET

>Phil Bolyn (pcb1@trpo3.tr.unisys.com) wrote:

I am seeking advice on practical ways to protect stored radios and components from dust and moisture damage.

Perhaps it would be more traditionally correct to serve the legions of future restorers that will follow us, by storing them as our forebears did:

Heap them one atop the other, with the plastic ones on the bottom, in the farthest corner of the barn, just below where the swallows defecate.

Dribble liberally with a 40/60 mix of mouse urine & cat urine; insure that it runs down into the chassis and over the dials if possible. Insure that there is plenty of ammonia vapor from nearby farm animals' quarters. Mix up a few shovelful of fine sand, shredded bird feathers and tree pollen in a wheelbarrow, and sprinkle liberally over the pile, on a windy day with the doors open. Insure that the space goes to -25F in winter and +125F in summer, to insure all electrolytics are thoroughly wasted.

Chop off the half of the line cords that have the original antique plugs affixed, and leave the other half tangled between the sets in the stack, so that when you move them every ten years they all crash to the floor face-first.

Pull out all large tubes that have numbers like 71A, 7591A, WE-211, 6550, 2A3, 50, etc. & leave them rolling around next to the pile, where you park the lawn tractor; leave all others in the sets, but change their locations. Finally, stand a few feet back and flick a large paintbrush dipped in white latex paint at the pile repeatedly – this will discourage theft. It is important that we preserve the fun of future generations, no?

Frank

BBC PROBE INTO POINTS OF VIEW PRANK

The BBC is investigating how a hoax message was left on the Points of View answering machine, outraging dozens of callers to the show.

The programme, hosted by Anne Robinson, allows BBC viewers and licence-fee payers to have their say on the BBC. But callers were told: "This is the BBC, and quite frankly we are sick to death of your points of view." The message was erased later in the day and replaced by noises of a cow mooing.

The BBC has apologised to viewers who called the Points of View programme's answering machine only to be told to "keep your views to yourself".

Our view is you should keep your thoughts to yourself instead of pestering us and keeping busybody Anne Robinson in a job at the licence-payers' expense," the message said. The BBC is looking into the possibility that a hacker may have been able to access the system to alter the message.

[Darren Meldrum (darren@meldrum.co.uk), 31.3.1997]

WARNING TO US ALL

Laurence Baker, 47, a murderer jailed in 1983 who'd been spared the electric chair 10 years previously, was electrocuted in a Pittsburgh gaol when he sat on a stainless steel commode while watching TV and wearing a set of badly wired home-made headphones. The accident happened between 10pm on 1 January 1997 and 1.30 the following morning.

It was an eerie re-run of the death of Michael Anderson Godwin, 28, on 6 March 1988. Anderson was a murderer who escaped the electric chair in Columbia, South Carolina. While sitting naked on the metal commode in his cell, he electrocuted himself by biting through a wire while mending the headphones on his TV. The headphones are required to prevent the sound from disturbing other prisoners.

[*Philadelphia Daily News*, 3rd January 1997; UPI 8 Mar 1988.

Reprinted in *Fortean Times*, May 1997.]

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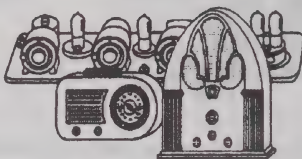
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■ Articles on restoration and repair, history, circuit techniques, valves, personalities, reminiscences and just plain nostalgia – you'll find them all! Plus features on museums and private collections, with colour photographs of some of their most interesting exhibits.

■ Covering developments from the days of Faraday, Maxwell, Hertz, Lodge and Marconi to the recent past, **RADIO BYGONES** is edited by Geoff Arnold G3GSR, who is also Editor of *Morsum Magnificat*, the popular bi-monthly magazine for Morse enthusiasts.

■ **RADIO BYGONES** is published six times a year. A subscription costs £18.50 for one year by post to UK addresses, £19.50 to Europe or £23.75 to the rest of the world, airmail.

■ If you would like to see a sample copy, send £3.00 (£3.20 overseas) to the Publishers at the address below. **RADIO BYGONES** is not available at newsagents.

■ Please make cheques or postal orders payable to G C Arnold Partners. (Overseas remittances must be in Sterling, payable in the UK. Cheques must be drawn on a London clearing bank).

Payment from the UK or overseas by Access/Eurocard/Mastercard or Visa is also welcomed; please quote your card number, card expiry date, and your name and address as registered with the card company.

**G C Arnold Partners, 9 Wetherby Close,
Broadstone, Dorset BH18 8JB, England
Telephone/FAX: 01202 658474**



7/95

THE TEST CARD CIRCLE

This society was founded in 1989 with fewer than twenty members. Since then it has grown in membership to almost one hundred, and has certainly grown in stature. The various broadcasting authorities acknowledge the wealth of information and expertise possessed by the membership, and regularly refer inquiries direct to the society.

All aspects of television trade test transmissions are included within the interests of The Circle: Test Cards and patterns, accompanying music, slides and still pictures, Service Information bulletins, Trade Test Colour Films, and, of course, the dear old BBC Demonstration Film.

A quarterly 48-page magazine is issued which contains lively and interesting articles on all of these topics. Each Spring, a convention is held in the little market town of Leominster, where members can meet for a delightful weekend of wonderful music and pictures, good companionship, and pure nostalgia. It is also a great deal of fun.

Previous guests have included Steve Ostler, John Ross-Barnard and David Allan. John and David were the two men responsible for compiling all of the BBC trade tests tapes used between 1959 and 1977, and we were delighted when they accepted Honorary Life Membership of The Circle two years ago. We were also highly honoured when Roger Roger, the French musician and composer, whose music has been used during BBC trade tests since the mid fifties, agreed to become Patron of The Test Card Circle in 1992.

If you are interested in this fascinating subject, write to the Secretary, Doug Bond, 98 Great North Road, Gosforth, Newcastle upon Tyne, NE3 5JP, and if you send a 12.5' x 9' self addressed envelope with a 49 pence stamp, Doug will be pleased to send you a sample copy of the Circle's magazine.

ASK YOURSELF THREE QUESTIONS...

1. Bored with the same old dreary, overpriced merchandise at collectors' fairs and antique marts?

2. Do you collect any of these?

Stamps and Postal History

Picture Postcards

Cigarette and Phone Cards

Cameras and Photography items

Coins and Banknotes

Military, Naval and Aviation items

Pop, Stage and Screen memorabilia

Autographs

Things to do with Sport and Transport

Old Toys

Ephemera, Documents and Prints

Books

The weirdest kind of Collector's Items

3. Would you like to be offered a selection regularly, often at less than dealers' prices?

Yes? Then it's time you got in on the secret and discovered DALKEITH AUCTIONS, an established company in Bournemouth who hold auctions of all these items every month and issue detailed 56-page catalogues in advance. Can't get down to Bournemouth? No problem! Just fill in the bid form and send an open cheque or give us your credit card number. You set an upper limit for your bid and we don't abuse your trust (proprietor is a 405 Aliver!). The system does work! Contact us too if you wish to sell items to a broad range of interested and motivated people.

Enquiries to Philip Howard on 01202-292905. The catalogue of the next auction costs £2 (annual subscription by post £22) but you can phone or write for your first copy FREE.

**DALKEITH AUCTIONS, Dalkeith Hall,
81 Old Christchurch Road, BOURNEMOUTH, BH1 1YL**

ANTIQUE RADIO

MAGAZINE

BIMESTRALE DI RADIO D' EPOCA E DINTORNI

Antique Radio Magazine is a bi-monthly magazine dedicated to the vintage radios and surroundings, published by Mose' Edizioni.

The magazine, lavishly and beautifully printed in art book style, is now entering into the 3rd year of life and despite it is mainly addressed to specialised people, it is gaining more and more success world-wide. Articles go from the beginnings of telecommunications until the radio as element of history of customs and culture.

Our aim is to make the wide public aware of this fascinating world which has now become of great interest.

An important landmark was our recent publication of the important book named **"Epoepa della radio, storia di un uomo"**.

We also offer a comprehensive selection of radio books from other European publishers, many of which are hard to find elsewhere. Please ask for our latest **Ex Libris** catalogue.

I look forward to serving you.

Yours Truly

Mose' Battocchio, Editor

For more information or orders please write or telephone Mose' Edizioni, Via Bosco 4, 31010 Maser (TV) Italy - Tel. 00 39 423-950385; Fax 00 39 423-529049; e-mail: mose@tv.shineline.it

The *Dinosaur* Labs present...

The LI'L DINO Band 1 Modulator

You can buy one now! Due to popular demand (at least three or four people have asked), we have designed a modulator worthy of the Dinosaur name. You might expect this product to have one or two performance enhancing niceties not found on other similar designs and if so, you will not be disappointed. All this comes on a PCB 120mm x 80mm. The power requirements are modest, namely 12 volts at 50mA. The price for the completed board and leads is £80. Customers who have bought a standards converter from us may deduct £5. The modulator is designed to be a stand-alone unit but we can build it into new standards converters (details on request)

NB. Sorry we can't fit a modulator inside our original converters (the connectors are in the wrong places). We can however modify them to power an external modulator.

Please include postage & packing; £3.00 for modulators. Alternatively we can deliver to most vintage wireless swap meets, or the Vintage Wireless Museum (by prior arrangement) free of charge. Ask about our Test Card C generator too.

WARNING: Owning a Dinosaur product can seriously extend your choice of vintage viewing. And note... we are, like you, enthusiasts. We are not a business. Please confirm price, availability and delivery before ordering.

Phone: Dave Grant 01689-857086 or Mike Izycky 01778-344506.
Mail to 4 Kemble Drive, Bromley, Kent. BR2 8PZ.

Treasures in Transition

This is the area for buying and selling all kinds of things to do with television, new or old. Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to 'prune' out the least relevant adverts or hold them over until next time.

WHAT'S IN AND WHAT'S OUT

These advertisements are primarily for private sales but traders are also welcome. The Business Advertisements (Disclosure) Order of 1977 requires people who are commercial dealers to make this fact clear in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is trade' and (NS) that the advertisement has been placed by a non-subscriber. Any job advertisements are bound by the Sex Discrimination Act, 1975 and the Age Discrimination Act, 1998.

Test card music and old TV programmes are subject to the same rules of copyright as other recorded works and it is unlawful to sell amateur or professional recordings of same. Swapping same for no gain is probably not illegal but *405 Alive* does not want to test the law on this subject so we will only accept advertisements from people who will indemnify us in this respect.

PLUGS NEEDED

If you are selling any electrical appliance after 1st February 1995 without a plug on it, you are breaking the law. The Department of Trade and Industry has announced that domestic electrical appliances manufactured in or imported to the UK must be fitted with a correctly fused 13-amp plug.

IMPORTANT DISCLAIMERS

1. Whilst care is taken to establish the *bona fides* of advertisers, readers are strongly recommended to take their own precaution before parting with money in response to an advertisement. We do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can be difficult to identify, so beware of any items 'of doubtful origin' and assure yourself of the authenticity of anything you propose buying. And try to have fun: after all, it's only a hobby!

2. Much of the equipment offered for sale or exchange does not conform to present-day safety and electric standards. Some items may even be lethal in the hands of the inexperienced. This magazine takes no responsibility for these aspects and asks readers to take their own precautions.

STANDARDS CONVERTERS. Building your own is not a realistic proposition unless you already have seriously advanced design and construction facilities. It's not a task for amateurs, not even for gifted ones. Many of the parts needed are available only from professional sources and not in one-off quantities, whilst some previous designs for converters can no longer be copied because the custom chips are no

longer made. We recommend the Dinosaur Designs/David Grant product, which was reviewed in issue 19, also the Pineapple Video product (from John Gillies, 55 Hemmen Lane, Hayes, Middx., UB3 2JQ). Note also David Looser's advertisement in this section for a conversion service.

MODULATORS. Two designs for modulators have been published in *Television* magazine but we don't recommend either today. One uses hard-to-find components, whilst the other one is good but requires you to make your own printed circuit board and wind your own coils very accurately. The good news is that you can buy an excellent ready-built modulators from Dinosaur Designs (see ad in this section).

COMPONENTS. Here is a brief list of suppliers; you can have a much extended two-page list by asking for FAQ SHEET 3 and sending one first-class stamp and a SAE to the editorial address. Most valves and other components are not hard to find: we can mention **Billington Export** (01403-784961, £50 minimum order), **Colomor Ltd** (0181-743 0899), **Kenzen** (0121-446 4346), **Wilson Valves** (01484-654650, 420774), **Sound Systems of Suffolk** (01473-721493) and **PM Components** (01474-560521). A good non-commercial supplier of hard-to-find types is Phil Taylor, 3 Silver Lane, Billingshurst, Sussex, RH14 0RP. For hard-to-find transistors we have heard of – but phone numbers may have changed – **AQL Technology** (01252-341711), **The Semiconductor Archives** (0181-691 7908), **Vectis Components Ltd.** (01705-669885) and **Universal Semiconductor Devices Ltd.** (01494- 791289). NB: Several of these firms have minimum order levels of between £10 and £20. For American books on old radio and TV, also all manner of spares, try **Antique Radio Supply**, (phone 00 1-602-820 5411, fax 00 1-602 820 4643). Their mail order service is first-class and they have a beautiful free colour catalogue (or is it color catalog?). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

SERVICE DATA. The following firms are noted, and don't forget the annual volumes 'TV & Radio Servicing' at the public library.

Mr Bentley, 27 DeVere Gardens, Ilford, Essex, IG1 3EB (0181-554 6631). Thousands of technical manuals and service sheets.

Alton Bowman, 4172 East Avenue, Canadaville, NY 14424-9564, USA. Schematics for all USA radio, TV, organ, etc. equipment 1920-1970.

Mauritron Technical Services, 47a High Street, Chinnor, Oxon., OX9 4DJ (01844-351694, fax 01844-352554). Photocopies of old service sheets, other technical data.

Savoy Hill Publications, 50 Meddon Street, Bideford, Devon, EX39 2EQ (01237-424280). Large library of service data for photocopying.

Technical Information Services, 76 Church Street, Larkhall, Lanarks., ML9 1HF (01698-883344/888343, fax 01698-884825), 'World's largest selection of manuals, 1930s to current date, British and foreign'.

In addition, 405 Aliver **Bernard Mothersill** has offered to photocopy (at cost) items from his own extensive collection of service sheets for 1950s and 60s TV sets. There are dozens and dozens, mainly Alba, Ekco, Bush, Ferguson/Thorn, GEC, Murphy, Perdio, Pilot, also a few Decca, Defiant, HMV, KB, McMichael, Peto Scott, Philco, Regentone and Ultra. Write with international reply coupon plus unstamped self-addressed envelope to him at 3 Cherrywood Close, Clonsilla, Dublin 15, Eire.

HOW TO WRITE CLASSIFIED ADVERTISEMENTS THAT WORK

1. Start by mentioning the product or service you are selling or want. By doing so, you make it easier for the reader.
2. Always include the price. Research has shown that 52 per cent of people who read classified ads will not respond to ads that fail to mention a price.
3. Keep abbreviations to a minimum. Will the reader know what a NB207 is? If it's a 12-inch table model TV from 1956, say so!
4. Put yourself in the position of the reader. Is all the information included?

NOTE: Thanks to referrals and mentions in the press we are now receiving a fair proportion of advertisements of sets for sale from members of the public. We print their descriptions in good faith but their descriptions may not be as accurate or as well-informed as those made by, say, a keen and knowledgeable enthusiast.

A PLEA! When sending in your advertisement please do put a date on it. We don't normally type in your advertisement on the day received and instead all small ads go into a file ready for typing later. But what happens then if I come across three undated ads all from the same person and one of them says 'This is my new ad, please cancel previous ones'? It does happen, so please be kind enough to date your ad.

IS IT VALUE FOR MONEY?

It's unwise to pay too much but it's also unwise to pay too little.

When you pay too much, you lose a little money, that is all. When you pay too little, you sometimes lose everything because the thing you bought was incapable of doing the thing you bought it to do.

The common law of business balance prohibits paying a little and getting a lot. It can't be done. If you deal with the lowest bidder, it's well to set aside something for the risk you run. And if you do that, you will have enough to pay for something better. [Attributed to John Ruskin, 1819-1900.]

STANDARDS CONVERTER: the latest version of our professionally designed unit for 405 enthusiasts. A high-quality **MODULATOR** is also available and a **TEST CARD GENERATOR** for 405 or 625-line use. For more information send SAE and mention which products you are interested in. Dave Grant, Dinosaur Designs, 4 Kemble Drive, BROMLEY, Kent, BR2 8PZ.

STANDARDS CONVERSION SERVICE: I will convert your 625-line tapes to broadcast-standard 405 lines on my digital line-store standards converter. Free of charge to subscribers of **405 Alive**. Please send blank tape (VHS only) for output and return postage. Input tapes can be accepted on Philips 1700, EIAJ, Video2000, Beta or VHS. David Looser, Maristow, Holbrook Road, Harkstead, IPSWICH, Suffolk, IP9 1BP. Phone 01473-328649. (*Publisher's note: David's offer is a most generous one and users may care to send him a free-will donation towards his not insubstantial construction costs as well. There may be a delay in handling conversions if many people take up his offer.*)

REPAIRS: vintage TVs, radios and testgear repaired and restored. Personal attention to every job and moderate prices. Estimates without obligation – deal with an enthusiast! (BVWS and BATC member) Please include SAE with all enquiries – thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 01427-890768.

REPAIRS: vintage TV and radio repair service in the South East by engineer with 23 years in the trade. Contact Camber TV & Video Centre, Lydd Road, Camber, Sussex or telephone Peter on 01797-225457. SAE with enquiries please. I also wish to buy early BBC-only TVs. (T).

BOOKS FOR SALE: BBC YEAR BOOK 1944. d/w slightly torn at edges. VGC £8. Ditto 1949. d/w fade/tatty but intact. VGC £6. Ditto 1964, £5.

COMING TO YOU LIVE! Fascinating TV memories from live ITV and BBC. p/b, VGC, £5.

TELEVISION AND SHORT WAVE HANDBOOK. 4th/revised edition F.J.Camm. Well illustrated with pre-war 405-line telly. No d/w. Covers faded. VGC £8.

WONDER OF THE WAVES. Eduard Rhein. 1940. The Scientific Book Club. Illustrated. Sections on Radio and TV. No d/w. VGC £5.

GIRL FILM & TV ANNUAL No. 1, 1957. No d/w, boards slightly stained. VGC £2.

GIRL FILM & TV ANNUAL No. 5, 1962. d/w slightly torn at top. Article on outside broadcasts. VGC £6.

HISTORY OF TELEVISION by Rick Marschall, 1986. Large-format US picture book, many illus. VGC £6.

DOCTOR WHO ANNUALS, all VGC – No. 1 £8, No. 2 £8, 1970 (Troughton photo cover) £10, 1971, 73 and 74 (Pertwee covers) £5 each.

MICROPHONE. ex-BBC. Moving coil. STC style 4017C. Circa 1950. Big, brass and heavy. No stand. VGC £20.

All items clean and intact. Postage £1.00 per book. Contact Dicky Howett, 01245-441811, fax 01245-442816.

FOR SALE: Marconiphone VC53DA television of 1950. Serial no. H14/ 9248. Excellent condition, 10" screen, console model, about 3ft tall, hoping for around £200 for this scarce set (but all offers considered). Since it is in storage, buyers will need to make an appointment to view but it delights everyone who sees it. Eve de Grywin (NS), new mobile number 0468-121549. Set is in Kensington, West London, close to Olympia.

FOR SALE: Shibaden SV-700 open-reel video recorder with 140 reels of tape, all recorded. Gordon Tew (NS), Chard, Somerset; telephone 01460-64376.

FOR SALE: Baird model 702 dual-standard colour TV of 1967. Folding doors, lovely cabinet, clean condition, was working when last used. Offers around £50. Mr Fawkes (NS), Macclesfield, Cheshire; telephone 01625-573554.

FOR SALE: Bush TV36 table set TV, mid-1950s, complete in very good condition for its age. All offers considered! Mr MacQuillan, Basingstoke, telephone 01256-467770 after 3pm (NS).

FOR SALE: One each of the following. New CRT CME 2305, Re-gunned CRT A56-20, Bush TV model M69, Murphy TV model V320AD. Murphy Radio Ltd Pattern Generator Type 11 no. 4238/995 complete with Power Supply Type A s/no. 4229/995. Murphy TV Converter Type 6264 no. 507. Contact Dick Elliott in Whitehaven on 01946-822358 (NS).

FOR SALE: Kolster Brandes table-top single-channel TV (circa 1953?), uncommon. Any reasonable offer accepted (suggest start around £25). Barbara Clowrey, 8 Briarwood Avenue, Wibsey, Bradford, BD6 1RX, telephone 01274-401180 (NS).

FOR SALE: two books **Correcting TV Picture Faults** (Cura and Stanley) and **TV Fault Finding** (Data Publications) £2.50 each post-paid. Four LP records **Swinging Safari** (Burt Kaempfert), **Styliana Volume 2** (Chappell library music), **Cheery Blossom Time** (Carmen Cavallero), **Sounds Balalaika** (The London Balalaika Ensemble) £2.50 each post-paid, should appeal to text card music enthusiasts. Alan Keeling, 28 Walters Road, Oldbury, Warley, B68 0QA.

BOOKS FOR SALE: These are duplicates from my collection, all hardbacks and with original dust wrapper unless otherwise shown, all by UK authors, all clean copies and unless otherwise mentioned, all £3 each post-paid: **Practical Television** (Morgan), 1959, lots of photos. **Radio & TV Test Instruments** (King), 1962. **Unit Constructed TV Receivers** (Bradley), 1954, paperback. **The Technique of Television Production** (Millerson), 1977. **Television & Radar Encyclopaedia** (MacLanachan), 1955. **Television Servicing Handbook** (King), 1959, no d/w. **TV Camera Operation** (Millerson), 1977, paperback. **Principles of Television Engineering** (Whitehead), 1965, paperback, two volumes, £4.50 the pair. **A First Course in Television** (Decibel), 1958, no d/w, £2. **La Télévision**, 1955, French paperback, £2. **Industrial Television** (McGhee), 1957, no d/w, scarce and full of pix of tasty Pye equipment of the era, £4. **TV Tape Commercials** (McMahan), American book of 1960, 100 pages, lots of photos of 2" quad machines, £15. **Chronicle Wireless Annual** (15th edn, 1937), paperback, 144 pages, grubby cover but clean pages inside, 13-page illustrated television section including chapter entitled *When Television Comes North*, £15. **Cossor Melody Maker** radio brochure (early 1930s) and set-top Cossor Radio card for dealer display (1940s?), £6 the pair. Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH; please enclose cheque payable to Andrew Emmerson and SAE; latter will be returned with your purchase or with your cheque if book is sold. At these prices, which include postage (and you know how expensive that is these days), you need to move fast!

TAPES FOR SALE: 1. **THE DEVELOPMENT OF THE TELEVISION TEST CARD** (45 minutes, documentary made with George Hersee, designer of test Card F and father of Carol, the 'Girl on the Test Card').

2. **EXOTIC TV IDENTs** tape (approx. 1 hour) – TV test cards and idents from around the world.

3 + 4. Two **SLIDE TAPES** (each three hours long), representing the accumulation of 15 years' collecting TV graphics material – test cards, captions, station IDs from 1936 onwards. Mainly British but some Irish, European and North American as well, all from original slides or artwork (no computer reconstructions or artist's

impressions!). The 1936 BBC tuning signals which were copied from incredibly rare fragments of the (nitrate!) 35 mm film used at Alexandra Palace, whilst there are also some modern rarities, such as the test cards from the now defunct BSB and Comedy Channel.

5. CAT-70, the proceedings of the BATC's 1970 Conference on Amateur Television, held at Cambridge University. On this occasion the BATC mounted a remarkably ambitious presentation using live outside broadcast links, a lot of ex-broadcast equipment... and they recorded the event for posterity (thank goodness).

EACH OF THE ABOVE TAPES COSTS £9.95 POST-PAID AND IS RECORDED ON GOOD-QUALITY NAME-BRAND TAPE. Send SAE for further details. Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH.

FOR SALE: approx. 60 new old stock TV valves, Pinnacle brand, all boxed and clean, all sorts, £20 the lot. Mike Blank (NS), 0171-624 7777 (Kilburn).

FOR SALE: boxes and boxes of 405-line TV parts, bought together with a large collection of radio parts (which I am keeping) from an old-time repairer. Sorry I can't give them away but I had to pay money for this little lot and I need to recover some of the outlay. The parts are ex-equipment but have been carefully selected and stored; would make a treasure trove for a serious repairer/restorer. Twenty or more LOPTs, including 6 or 7 Murphy oil-filled. Tuners: 10 Bush push-button permeability, 10 or so Fireball, 10 or so turret, a few UHF valve tuners. 150-plus controls, Egen, edge-type, dual-gang pots, convergence pots, etc etc. Frame output transformers, chokes, mains droppers by the score, a few scan coils. Radar CRT reactivator. Pye V12 chassis with CRT, works well. Ekco d/s colour set, good, nice cabinet, just a few valves missing. Well worth a look: come for the weekend, see the countryside and buy some bits as well – or swap for radio sets, parts, what have you. Stephen Tyack, Camborne, Cornwall (NS), 01209-213675 evenings and weekends.

FOR SALE: clearance of deceased college lecturer's effects – boxed valves, other components, *Practical Wireless* magazines, TV text books, all from the 1950s and 60s, also wood-cabinet radios, tape recorders, VCRs, unfinished projects. Basildon New Town area. Ring Dave at work after 21st August on 01268-533299 to make an appointment to view. Prefer this equipment goes to genuine enthusiast, in one lump. The money raised is not important. (NS)

FREE TO GOOD HOME: Pye FV1 television, complete but CRT broken. Also Cossor 945T television, circa 1957. Ring or fax Colin Guy, Lincolnshire, 01205-480985.

FREE TO GOOD HOME: Advance signal generator Q1 7.5-250MHz in five ranges, valved, circa 1960, good condition. Marconi RF stepped attenuator TF1073, 0-20dB in 1dB steps, ganged to 0-80dB in 20dB steps, i.e. anything possible 0-100dB at 75 ohms in 1dB steps, fair/good condition. Melford mains monochrome 625-line steel-cased monitor, video input, approx. 16" screen, ex-Thames TV, looks almost brand-new. Roger Bunney, Romsey, Hants. (01794-517497).

FREE TO GOOD HOME: User leaflets for Pye portable mono TV 177/178, Murphy radiogram A682SR, Murphy dual-std TVs V879/849/873 series, Bush radio TR230.

Andrew Emmerson, 01604-844130 (please call again later on your nickel if you encounter the answering machine, I cannot afford to return calls for free gifts!).

FREE TO GOOD HOME: Radio Rentals model 340 TV (1953 vintage, write-up was printed in December 1964 *Practical Television*. In working order when last used, in good external condition too. Ken Morgan, 01454-416631 (work), 01633-400778 (home) (NS).

FREE TO GOOD HOME: two Thorn 1400 sets plus 3805, 2818 and a colour 3712B and very rare today, an Emerson portable. Complete but not used for many years. To be collected only as one lot – you must take them all! Mr W. Knight, Eltham, London SE9, telephone 0181-850 4147 (NS)

WANTED: Dual Standard TVs, any condition. I would also dearly love a Philips G6 or similar. Extortionate cash price agreed. I also have FOR SALE quite a lot of Pinnacle PC88 and PC86s as well as other TV valves. Phone me for details: David East, 0121-354 2189; e-mail david.east@compuserve.com.

WANTED: *Practical Television* magazines: April-July, September and October 1969; June 1970, November-December 1970; January, April, July 1971 and 1986-87. Baird 710 dual-standard CTV, GEC 2028 dual-std colour TV and spare panels with system switch sliders intact. Can collect. Please advise re prices etc. to Brian Renforth, 174 Helmsley Road, Sandyford, Newcastle-upon-Tyne, NE2 1RD.

WANTED: circuit diagram for 1950s Dynatron TV27, as supplied to institutions; uses 6K25 and ECL80 in frame timebase and is fitted with separate power unit with metal rectifier. Also circuit details of Dynatron TV95 dual-standard set. Masters can be photocopied and returned or your costs refunded. Ed Dinning, 55 Bryans Leap, Burnopfield, Newcastle Upon Tyne, NE16 6BP; tel: 01207-270122 home or 01670-813275 work.

WANTED: Does anyone have an AC capstan drive motor for a Nikka KA-100 8-Track player? the dimensions are 50mm long by 48 mm diameter approx.(dimensions not critical) Also 8-Track players/recorders/cartridges wanted. George Windsor 01252-334212 (Hants).

WANTED: In 1977 I sound recorded a BBC program from television (I believe BBC2) called I think 'Baird, a historical account' it was very informative and showed off neon lamp 30 line pictures that were better than the ones I had seen in the more recent examples shown on television. I would very much like to see this again and was wondering if anyone has a video recording of it. George Windsor, 107 Vale Road, Ash Vale, Aldershot, GU12 5HR.

WANTED: Does anyone have for sale either working or not but complete one of the small 12" portable sets that Thorn made in the middle 1960s? They were based on the 980 chassis and had the official name 'The Imp' or 'The Junior 12'; the case was all plastic to reduce the price and they were single-standard, 405-only and full of lovely valves. Chris Worrow, 42 Fallowfield Walk, Bury St Edmunds, Suffolk, IP33 2QS. Tel: 01284-766017.

WANTED: the following boxed unused valves... 41MHL, 41MTL, 354V, 904V, AC2HL, L63, MH4, MH41, ML6. Philip Taylor, 3 Silver Lane, Billingshurst, Sussex, RH14 9RP (01403-786250).

WANTED: Circuit diagram and any instructions for a Cossor Television Alignment and Pattern Generator Model 1320. Eric Hadley, e-mail: e.hadley@ioe.ac.uk or by mail to 48, Furze Hill House, Furze Hill, Hove, East Sussex BN3 1PU. Tel. (evenings/w.ends) 01273-739947.

WANTED: parts for a Ferguson Courier push-button monochrome portable television, in particular the original loop aerial and the internal aerial socket. Stephen Hall, 01727-826373.

WANTED in connection with British Association demonstration: three new (or newish) copies of Margaret Baird's book **Television Baird** or information on where they can be obtained. Also needed, a mains AC to EHT transformer as fitted in TV receivers before the line flyback generator period. Doug Pitt, NBTv Association, 0115-028 2896.

WANTED: Bush TV148U dual-standard set, preferably 23" screen. Steve Pendlebury, Bush House, 218 Belmont Road, Bolton, BL1 7AZ; tel: 01204-305781.

WANTED: Someone to swap episodes of *The Sweeney* with! Dave Henderson, 01604-647332 up to 9pm.

WANTED: Someone with episodes of *The Black & White Minstrels Show*! Tony Statham, 01707-326127.

WANTED: Can anyone help with a video copy of ANY of the following programmes please, obviously I would be willing to cover all costs.

Dr Who - Colony in Space - entire story.

TV60 - Auntie's All-time Greats (7pm 3/11/96)

Tomorrow's World (with Baird disk reconstruction)

Daytime Live from Alexandra Palace (with shots of studios)

Please contact Peter Carlton at 44 Morwenna Park Road, Northam, Bideford, Devon, EX39 1EQ. Tel/fax 01237-424964, mobile 0585-094314, e-mail PCarlton@compuserve.com.

WANTED: Pye VT4, complete set or working chassis. Rob Walsh, 0161-428 6269.

How observant are you really?

SEEN IN A RECENT *NEW SCIENTIST* MAGAZINE...

This has nothing at all to do with the rest of this magazine but will check whether you are still awake. Just read the next sentence and count the number of letter Fs.

FINISHED FILES ARE THE RESULT OF YEARS OF SCIENTIFIC STUDY COMBINED WITH THE EXPERIENCE OF YEARS

How many Fs did you see? The answer is concealed on the last line of this issue's editorial and if you then feel dejected, feel reassured that most people get the answer wrong too.

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HOW TO CONTACT 405 ALIVE

The chief glory of every people arises from its authors.

WE WANT TO HEAR FROM YOU!

Letters are always welcome and nearly all of them (unless marked *Not For Publication*) get published. Lengthy screeds may be edited for clarity. Electronic mail is also welcome. Address this to *midshires@cix.co.uk*

Advertising rates. Classified: free. Display ads, using your artwork: £5 per half page, £10 full page. Charges must be pre-paid.

Notes & Queries (for publication in the magazine). Keep them coming... and your answers to them.

Enquiries requiring an individual reply. These are answered when time permits. You **must** include a stamped addressed envelope **and** preferably also your telephone number (in case it is quicker to telephone a reply). Please be patient - thanks.

Articles are also most welcome. We get so many good ones that publication can take sometimes up to a year or so, but don't let that deter you. They can sometimes be held back when we group two or three together when they support a common 'theme'.

Payment. We're a not-for-profit magazine so sadly we cannot pay for material. On the other hand, full-length feature articles do earn the author a place in immortality so that's an incentive. You retain copyright of your article so you are free to offer it - probably in a revised version - to other, mainstream periodicals to earn some money. At least one of our contributors does this very successfully.

But I can't write like the big names do! Don't worry. We can sort out your grammar and spelling. It's the facts and your ideas that count.

How to submit material. If at all possible, please TYPE your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic! Contributions on 3.5" PC computer disk are also welcome and your disk will be returned. Please process your words in some popular word-processing format, ideally as an ASCII file. If in doubt please ring first on 01604-844130 - thanks. You can also fax your letters, ads and articles on 01604-821647.

BACK NUMBERS

Some recent back issues are available from the Staffordshire address; send SAE with enquiries. In a few cases the editor can lend originals for photocopying.

FAQ FILES

FAQs are frequently asked questions, so we are keeping two files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. These two files are already quite lengthy and contain material already published, so it would not be fair on established subscribers to reprint them in the magazine. FAQfile 1 runs to 24 pages and covers general points about old TV and how to get old television sets working again. FAQfile 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 15 pages. FAQ file 1 costs £3.00 and file 2 costs £2.00 (both post paid). These prices cover just the cost of copying and postage plus the horrendous cost of banking your cheque (68 pence!). FAQfile 3 covers suppliers of hard-to-find components and service data; for this one

send one first class stamp and a SAE. (Available from 71 Falcutt Way, Northampton, NN2 8PH; cheques payable to Andrew Emmerson.)

WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

Perhaps you are reading a friend's copy – now you can't wait to receive your own copy four times a year. Send a cheque for £16 (inland and BFPO) or a Eurocheque or sterling banker's draft for £20 (all other territories) **made out to *The Radiophile***, which will pay for a year's subscription (four issues). We regret credit card transactions can no longer be handled. Send money to 'Larkhill', Newport Road, Woodseaves, Stafford, ST20 0NP, not to Northampton.

ENQUIRIES REGARDING SUBSCRIPTIONS

Please write, marking your letter for the attention of the Admin. Office, The Radiophile, 'Larkhill', Newport Road, Woodseaves, Stafford, ST20 0NP. We regret we can no longer handle telephone calls. Please *do not* ring the Northampton (01604) number either as all business details are now handled from Staffordshire.

EXCHANGE PUBLICATIONS

You may wish to contact the following allied interest groups and publications (please send SAE with all enquiries).

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21 8DS.

BRITISH AMATEUR TELEVISION CLUB: Dave Lawton G0ANO, Grenehurst, Pinewood Road, High Wycombe, Bucks., HP12 4DD.

NARROW BANDWIDTH TV ASSOCIATION: Doug Pitt, 1 Burnwood Drive, Wollaton, Nottingham, NG8 2DJ.

TEST CARD CIRCLE (TV trade test transmissions and test card music): Stuart Montgomery, 2 Henderson Row, Edinburgh, EH3 5DS.

BBC TEST CARD CLUB, Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

SAVERS OF TELEVISION AND RADIO SHOWS (S.T.A.R.S.), 96 Meadvale Road, Ealing, London, W5 1NR.

ANTIQUÉ RADIO, Mose' Edizioni, Via Bosco 4, 31010 Maser (TV) Italy - Tel. 00 39 423-950385; Fax 00 39 423-529049; e-mail: mose@tv.shineline.it

ANTIQUÉ RADIO CLASSIFIED, P.O. Box 802-A12, Carlise, MA 01741, USA.

IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn Close, Killiney, Co. Dublin.

RADIO BYGONES (vintage radio technology): Geoff Arnold, 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

THE RADIOPHILE (vintage radio): Chas. E. Miller, 'Larkhill', Newport Road, Woodseaves, Stafford, ST20 0NP.

TELERADIO NEWS (current radio and TV transmitter news, long-distance reception): Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

TUNE INTO YESTERDAY (Old-Time Radio Show Collectors Association): Membership secretary: John Wolstenholme, 56 Melbourne Avenue, Dronfield Woodhouse, Sheffield, S18 5YW.

VINTAGE RADIO PROGRAMME COLLECTORS CIRCLE, Roger Bickerton, 3 Park Edge, Harrogate, Yorks., HG2 8JU (01423-887452). Caters for collectors of spoken word and other radio broadcasts.

VINTAGE LIGHT MUSIC SOCIETY: Stuart Upton, 4 Harvest Bank Road, West Wickham, Kent, BR4 9DJ.

ROBERT FARNON SOCIETY (light music by all composers): David Ades, Stone Gables, Upton Lane, Seavington St. Michael, Ilminster, Somerset, TA19 0PZ.

MEMORY LANE (78rpm-era popular music): Ray Pallett, P.O. Box 1939, Leigh-on-Sea, Essex, SS9 3UH.

IN TUNE INTERNATIONAL (music of the years 1935-1960): Colin Morgan, 12 Caer Gofaint, Groes, Denbigh, Clwyd, LL15 5YT.

LAUGH Magazine, 52 Pembury Avenue, Worcester Park, KT4 8BT. In-depth information for people who enjoy old and new TV and radio humour.

GROUP 9.5 (for the 9.5mm cine enthusiast), Ron Price, 4 Higher Mead, Lychpit, Basingstoke, Hants., RG24 8YL.

PROJECTED PICTURE TRUST (cinema history): Harold Brown, 2 Eleanor Gardens, Aylesbury, Bucks., HP21 7LT.

VINTAGE FILM CIRCLE (for collectors and all lovers of old films): Alex Woolliams, 11 Norton Road, Knowle, Bristol, BS4 2EZ.

Lastly, a fascinating letter from David Noades of Harrow, which arrived just in time to catch this issue...

As a relatively new member I am writing to show my appreciation of the *405 Alive* magazine with its wonderfully mixed array of articles, letters and ads – you never know what's going to hit you next!

Whilst a lot of the articles about technical stuff are a bit beyond me, the features and snippets about old TV programmes and early transmissions are very interesting, such as the recent feature covering the story behind the BBC TV production of *Quatermass and the Pit*. I first became aware of *Quatermass* when I saw the Hammer film on TV in the late 1970s when it put me off using the Underground for a while! I was unaware at the time that it (and the two earlier films) were based on BBC TV plays until I found a paperback of the screenplay in a second-hand shop, and saw that the book featured stills from the black and white play. Having now seen the original, it is nice to be able to compare the two, although I have to confess that I prefer the colour version.

One thing that always niggled me about the Hammer film was during the end credits when for some reason the director, Roy Ward Baker, saw fit to use the same short sequence of film three times – if you look very closely you'll see what I mean. Was this because the carefully placed flames on the set got out of control before the shot could be completed and had to be doused, or was it simply that he hadn't allowed enough

footage for the credits, and was forced to use such drastic measures as it was too costly to re-shoot the ending. Does anyone know?

I was surprised to read in the article that some shots from the colour film were used in the BBC children's series *The Changes*, which as schoolboys in 1976 my brother and I watched with eager fascination. It was quite heavy stuff for a kids' programme and concerned man's rejection of machinery and all the trappings of the industrial age. It was left to a handful of teenagers to save the day and reverse 'the changes', which had something to do with Merlin the magician who made an appearance in the final episode. The ending was a little disappointing, as far as I can remember, although perhaps I simply misunderstood it at the time. But I would love to see the series again and hopefully work out the plot this time! Is it available on video commercially or does anyone have access to a copy that I could borrow?

[Kaleidoscope are the people to ask, see page 19!]

In the same issue was an article about the singing group, The Stargazers, whom I have to confess I was not aware of. I had heard of their mentor Cliff Adams, although I didn't realise that he had a long association with the world of advertising. I have a couple of records of jingles promoting Courage beer from the late 1950s or early 1960s, but there is no artistes' or writer's credit on the records. The jingles are titled *Here comes Courage* and *The top ten beers*. Having done Murray Mints, could The Stargazers also be responsible for these, or were they by another singing group? I also have a couple of jingles by Johnny Johnson and The Johnson Brothers who were also mentioned in the article. One is for Players *Bachelor* cigarettes, while the other promotes the menswear chain John Collier, "The window to watch". Both songs are great fun and you have to admire the skill of the writer who had a hard job making pop music sell a product. It was interesting to find out something about the people behind these charming jingles. More please!

Finally, on a different subject, the FAQs I was sent answered some of my questions about Testcards and ITV idents, but I would still love to find out about the start of day music used by Thames Television. One piece is *The Thames TV March* by Johnny Hawsworth (the man who wrote the themes to *Man about the House* and *Rhubarb* amongst others) while the other tune, the one that preceded the march, is apparently titled *And so on and so forth*. The article seemed to suggest that ABC had used the same tune when they were in control of the airwaves. Has anyone managed to find out who was the composer of this beautiful, evocative tune and whether either of them ever made it onto record?

[We'll defer to Tony Currie on this question, he's our resident expert and will doubtless rise to the occasion!]

❖ Many thanks for your letter, David; it raises many fascinating issues and I hope it will stimulate some equally interesting responses.

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New Instrument Combining Television, World Radio and Automatic Gramophone

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THERE has been speculation in the Home Entertainment Industry for some time as to the introduction of an entirely new instrument called the "Mastergram". The mystery of the "Mastergram" has now been solved with the announcement of the Marconiphone Company's new "All-In" model comprising Television, All-wave World Radio and Automatic, Electric Gramophone.

The Marconi "Mastergram" can be truly described as the triumphant outcome of 50 years' Radio research in Television, Sound Radio and the electrical reproduction of Gramophone music. This amazing new instrument is the logical development of the tremendous advances in Home Entertainment experienced since the beginning of this century. Since the introduction of the first hand-operated Gramophone, we have experienced in rapid succession, the great improvement of the electric Gramophone, the miracle of sound Radio and that greatest scientific wonder of our age - Television. Now the Marconiphone Company, with superb skill, have combined these 3 essentials of modern Home Entertainment in one attractive and compact piece of furniture.

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The Marconi "Mastergram" sees, hears and acts. Indeed, it may be said to have eyes, ears and hands. On its Television side it gives you clear and detailed reception of the splendid Television programmes that are being broadcast daily by the B.B.C. Newsreels and current events will, in future, be seen as well as heard in every up-to-date home within the Television area.

There is nothing elementary or experimental about these pictures. They are comparable with any good photograph or any cinema reproduction. The thrill of Television as the Marconiphone Company have presented it to us, has to be experienced to be believed. It is uncanny in its reproduction of events with which it has, of course, no tangible connection.

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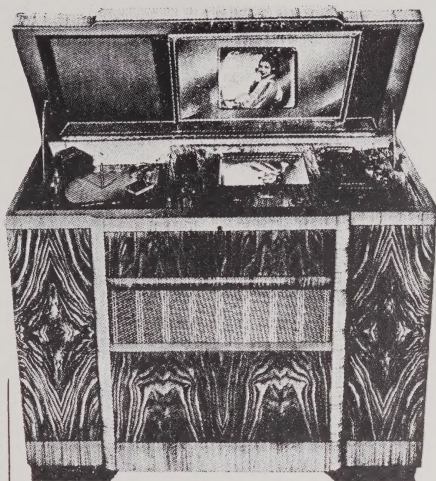
Enquiry form

Full details of the Marconiphone "Mastergram" can be obtained by filling in this coupon and sending to The Marconiphone Company, Ltd., Radio House, Tottenham Court Rd., London, W.1.

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the touch of a switch. This section of the "Mastergram" thus provides about half an hour's continuous music of your own choice. Many of the most popular operas, concertos, sonatas, etc., have now been recorded by the principal gramophone record manufacturers in special sequence for use on automatic gramophones. These are termed "automatic couplings" and lists can be obtained from any record dealer. The Automatic Gramophone is, of course, particularly useful in maintaining dance music without the trouble of constantly changing records.

One of the most amazing things about the Marconi "Mastergram" is the skillful way in which so much has been successfully housed in a cabinet which is both beautiful and of convenient dimensions. The "Mastergram" is finished in fine walnut with handsome quarter panels on the front and lid. As a piece of furniture it would make a pleasing addition to the most exclusive home.

A WELCOME SURPRISE.

Contrary to expectations, the "Mastergram" is priced at a figure which compares very favourably with the recent cost of Radio-gramophones. All ideas of it being primarily a rich man's investment

are removed by the extended payment facilities which are available. The price is 120 guineas, and considering that it offers the home complete entertainment in every sense of the word it is, of course, a proposition which should receive immediate consideration from every family man, every club and every hotel.

NOW IS THE TIME.

The time has also come, surely, when an instrument such as this forms an essential part of the equipment of any business house, for there are many occasions during the year when information over the Radio and the reproduction of current events in pictures and in sound would prove an asset to any business organisation. Furthermore, it is not difficult to conceive that an instrument such as this might become an all-important link with central authority in time of national emergency.

The Marconiphone Company regard the "Mastergram" almost as "finality" in Home Entertainment. In the matter of a mere 15 years, the Marconiphone Company have developed this amazing Radio achievement from the original little "V.2" 2-valve, crystal receiver which sold in thousands during the first days of public broadcasting.

Vintage Advertisement - 1937

THE BACK PAGE

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Editorial policy. This magazine acts not only as a forum for research, the republication of archive material and as a monitor of current developments but also as a means for all interested in this field to keep in touch. Readers are encouraged to submit articles, photographs, notes and letters.

We print readers' addresses only in small advertisements or when otherwise asked to. We are always happy to forward letters to contributors if postage is sent. All work in connection with *405 Alive* is carried out on a voluntary unpaid basis – sorry, it's only a hobby! – but writers retain copyright and are encouraged to republish their articles in commercial publications.

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✉ IMPORTANT POSTAL INFORMATION ✉

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